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C. Gilbert & Ireland:
Commissions - National
Museum & Galleries.
S/27/1

ROYAL COMMISSION ON MUSEUM AND GALLERIES.

Terms of Reference.

Mr. Gilbert's Letter of 29th July, 1927,
and Schedule of Questions.

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ROYAL COMMISSION ON MUSEUMS
AND GALLERIES.

Terms of Reference.

(1) To enquire into and report on the legal position, organisation, administration, accommodation, the structural condition of the buildings, and general cost of the institutions containing the National collections situate in London and Edinburgh, viz: The British Museum and the Natural History Museum, the National Gallery and the National Gallery of British Art (Tate Gallery), the National Portrait Gallery, the Public Record Office, the Victoria and Albert Museum, the Bethnal Green Museum, the Science Museum, the Geological Museum, the Wallace Collection, the Royal Botanic Gardens, Kew, the London Museum, the Imperial War Museum, the Royal Scottish Museum, the National Galleries, Scotland, the Scottish Museum of Antiquities and the National Library, Scotland, the Record Department of the Registry House, Edinburgh:

(2) To investigate the existing conditions of the various collections and their growth in former years and to report in the case of each Institution what is likely to be the growth of its collections and what the consequential increase in expenditure in the next 50 years if the present practice regulating acquisitions remain unaltered:

(3) To consider in what way, if any, expenditure may be limited without crippling the educational and general usefulness of the Institutions, and in particular, having regard to the financial condition of the country, whether it would be desirable to institute a more general system of admission fees:

(4) To enquire to what extent there is congestion in Museums and Galleries and to report whether if there be such congestion, it can be relieved in any other way than by extensive building; and in particular whether improvement could be brought about by a redistribution of specimens between different State supported Institutions or by disposal of specimens which may be either of slight importance or in excess of requirements, by way of sale or of gift or loan to provincial Museums and Galleries and to other authorities; and in this connection to ascertain the practice followed in the case of the chief National Collections abroad:

(5) To consider whether it is desirable to effect any change in the existing practice of the British Museum with regard to its reception and preservation of publications under the provisions of the Copyright Acts:

(6) To consider whether the existing administrative responsibility for the various Institutions is the most appropriate under modern conditions and whether it conduces to the most advantageous distribution and display of the National Treasures and to report whether it would be desirable while preserving certain defined powers to their Trustees or Directors, to place them all under some central authority or under different authorities than those at present controlling them:

(7) To report whether the most suitable and scientific arrangement of specimens and their allocation to the most appropriate Museum or Gallery are in any way hampered by the terms of benefactors' bequests, and if so whether it would be expedient to take steps with a view to a modification of the terms of such bequests:

(8) To make recommendations generally which may suggest themselves as pertinent in the light of the information obtained during the course of the Inquiry.

COPY.

27/2398 Y.

ROYAL COMMISSION ON
MUSEUMS AND GALLERIES,
TREASURY CHAMBERS,
WHITEHALL, S.W.1.

29th July, 1927.

Sir,

I am directed by the Chairman of the Royal Commission on the National Museums and Galleries to enclose for your information a copy of the terms of reference of the Commission.

The Commission would be glad to receive from the Board of Education memoranda on the subjects dealt with in the terms of reference, dealing separately with the Victoria and Albert Museum, the Science Museum, and the Bethnal Green Museum.

Opportunity will be given to representatives of the Board to supplement the memoranda at a later stage either in oral evidence or by further memoranda on specified points and it would therefore be convenient to the Commission if the preliminary memorandum now asked for were prepared in as brief and summarised a form as possible.

The Commission would, however, be glad if in the memorandum on each Museum you would deal in detail with the following matters:-

1. The statutes, charters, or other instruments creating and governing the Museum, the constitution of the governing body and its method of appointment.
2. Difficulties of current organisation and administration and legal difficulties arising out of the historical origin of the Museum or the statutes and instruments by which it is governed or the method of government (including restrictions on the power to lend, exchange or dispose of exhibits or on the power to exhibit a selection only to the public with reserves for students). (includes restrictions under bequests).
3. The desirability of freer intercourse and a larger measure of loan and exchange with Municipal, Colonial and Foreign Galleries and Museums.

The Secretary,
Board of Education.

REPORT OF THE
COMMISSIONER OF THE
BUREAU OF THE
LAND OFFICE
TO THE
UNITED STATES DEPARTMENT OF THE
INTERIOR
WASHINGTON, D. C.
JANUARY 1, 1917

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I am directed by the Secretary of the Interior to transmit to the Commission on the National Museum and Library the following report of the Bureau of the Land Office.

The Commission on the National Museum and Library has been organized by the Secretary of the Interior to study the various matters connected with the National Museum and Library, and to report thereon to the President of the United States.

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Very truly yours,
Secretary of the Interior

4. The extent of present intercourse and the desirability of more frequent and fuller intercourse between the Authorities of the different National Museums in this country with a view to the more scientific co-ordination of overlapping. A statement is desired of the objects purchased which are known to be the subject of purchases by other National Museums.
5. The present practice as regards admission fees the probable effect of admission fees on attendance, and the estimated yield if a fee were charged either on selected days or generally.
6. The present system of administration in relation to the recruitment of scientific and technical staff and their training for the higher posts in the Administration.
7. The existing accommodation, present arrangement of specimens and allocation of space.
8. The present practice as regards production and sale of catalogues, electrotypes, and reproductions of various kinds and the financial arrangements in connection therewith.
9. The present practice as regards research in general (including facilities for students) for Government Departments, or other bodies.

(the policy of purchase, and the elimination of)

The Commission would also be glad to receive any suggestions or observations which the Board may wish to offer.

I am, Sir,
Your obedient Servant,

(Sd.) B.W.GILBERT.

Mr. [unclear]
 [unclear]
 [unclear]

4. The extent of present interest and the desirability of more frequent and closer intercourse between the authorities of the different National Museums in this country with a view to the more scientific coordination of their activities. A statement is desired of the subjects proposed which are known to be the subject of research by other National Museums.
 5. The present practice as regards admission fees, the probable effect of admission fees on attendance, and the estimated yield if a fee were charged either on selected days or generally.
 6. The present system of administration in relation to the recruitment of scientific and technical staff and their training for the highest posts in the Administration.
 7. The existing communication, present arrangement of systems and allocation of space.
 8. The present practice as regards production and sale of catalogues, photographs, and reproductions of various kinds and the financial arrangements in connection therewith.
 9. The present practice as regards research in general (including facilities for students) for Government Departments or other bodies.
- The Commission would also be glad to receive any suggestions or observations which the Board may wish to offer.

I am, Sir,
 Your obedient servant,
 (Sd.) H. A. [unclear]

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THE VICTORIA AND ALBERT
AND SCIENCE MUSEUMS.
THE BETHNAL GREEN MUSEUM.

QUESTION NO. 1: The statutes, charters, or other
instruments creating and governing the Museum, the
constitution of the governing body and its method
of appointment.

QUESTION No. 1: The statutes, charters, or other instruments creating and governing the Museum, the constitution of the governing body and its method of appointment.

I. The Victoria and Albert and Science Museums.

1. The administration of the Victoria and Albert Museum and the Science Museum is governed by a Charter of the 30th April 1864 as modified by the Board of Education Act, 1899.

The Charter, after reciting that a Department of the Government had been created for the promotion of Science and Art generally called the Department of Science and Art and that various buildings and lands at South Kensington had been set apart for the purposes of the Department and a Museum established there as a Repository for the Collections of Pictures, Objects of Industrial Art and other objects of Science and Art that might be acquired by purchase, gift, bequest or otherwise for the purposes of the Department and that various gifts and bequests had already been made on trust and that it was desirable to facilitate and encourage the making of such gifts and bequests and the holding of property for the public use by incorporating the Department, granted and ordained that the Lord President of the Privy Council for the time being and the Vice-President of the Committee of Education of the Privy Council should be a Body Corporate under the name of the Department of Science and Art having a perpetual possession and a Common Seal with a capacity in that name to sue and be sued, make contracts, purchase, take, hold and enjoy for the purpose of Science and Art as well goods and chattels as lands and hereditaments not exceeding 50 acres without license in mortmain and the Charter further granted to the Department full license and authority for the furtherance of Science and Art to accept any trusts whether subject or not to special conditions, to sell any property not affected by any trust inconsistent with sale and generally to do any act or thing that might be conducive to the attainment of the objects for which the Department had been founded or incidental thereto.

2. The Board of Education Act, 1899, which established the Board of Education, provided that that Board should take the place of the Education Department (including the Department of Science and Art) and that all enactments and documents should be construed accordingly.

3. In the year 1900 the advice of Counsel (Mr. Bradley Ryne) was taken as to the effect of the Act on the Charter and he advised that the effect was that the Charter was not revoked but continued in force and was applicable to the newly constituted Board of Education for the objects for which the same was, previously to the Act, available for the purposes of the Department of Science and Art.

II. The Bethnal Green Museum.

4. The Bethnal Green Museum had its origin in a proposal that the old iron buildings in which some of the South Kensington collections had been exhibited should be handed over to the proper authorities in the North, East and South of London at a nominal sum in order to assist in the formation of district Museums.

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5. The only part of London which showed any enthusiasm about the offer was East London, and the matter there developed differently from the original contemplation that the only Government assistance should be the grant of the iron building and that the locality should be responsible for the other cost of provision and maintenance.

6. The negotiations which took place resulted in a proposal being accepted by the Department and the Treasury that a site should be acquired for a sum of £2,000 and conveyed to the Department of Science and Art and that the cost of the erection of the buildings and the maintenance of the Museum should be defrayed by the Department of Science and Art.

7. The relevant documents are the following.

By an agreement of the 22nd November, 1867, the Trustees of the Poors Lands of Bethnal Green, who were the owners of the site in question, agreed with certain individuals that the land in question, consisting of two plots of land separated by a narrow path and containing 2 acres 2 roods and 1 acre 3 roods and 8 perches respectively, should be conveyed to them for £2,000 on the following conditions:-

(i) that no buildings other than a Museum with necessary out-buildings and offices shall at any time hereafter be erected on either of the said pieces of ground or any part thereof.

(ii) That such portion of the said pieces as does not form the site of the Museum and buildings shall be laid out and at all times hereafter maintained as an ornamental garden.

(iii) That in the event of any portion of the land being hereafter taken by public authority for a new public road or roads the site of such road or roads shall be deemed excepted from the purchase and the purchase money to be paid for such site shall accordingly be paid to the Trustees of the Poors Lands to be applied by them for the purposes thereof.

The London Museum Site Act, 1868, after reciting that the lands described in the Schedule being the lands previously referred formed part of the Poors Lands of Bethnal Green and were eligible as a site for the Museum proposed to be established by the Department of Science and Art in the East of London and that it was expedient that it should be sold for that purpose but that the object could not be effected without the authority of Parliament, provided that the Charity Trustees might sell and the persons for the time being acting as Trustees for the establishment and maintenance of the Museum might purchase the lands in question. It was further provided that the purchasers might hold the lands purchased by them subject to the terms and conditions on which they purchased the same and to the provisions of the Act or might on the request of the Department of Science and Art grant or dispose of them to that Department or as that Department directed and that the same when so granted or disposed of should be held subject to and according to the terms and conditions on which they were purchased under the Act and to the provision of the Act and should be used and applied accordingly and not otherwise and that no dwelling house should be erected on any part of the land so purchased except apartments in connection with the Museum itself to be occupied by the officers thereof.

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By a deed of the 11th August, 1868, the lands in question were conveyed under the authority of the Act to certain individuals described as Trustees for the establishment and maintenance of the East London Museum for a sum of £2,000. The deed contained covenants similar to those in the agreement of 1867 except that the first covenant was extended to allow the erection of buildings to be occupied by the Museum and also of such walls, tool-houses, sheds, conservatories, greenhouses and other erections as might be necessary or convenient for the maintenance of the ornamental gardens.

By a deed of the 7th September, 1868 made between the Museum Trustees (the purchasers under the deed of the 11th August, 1868) and the Department of Science and Art, it was provided that, in virtue of and by the authority of the East London Museum Site Act and in exercise of the Trusts contained in the deed of 11th August and in compliance with the request of the Department of Science and Art, the Museum Trustees granted to the Department of Science and Art the land in question to hold upon and for the trusts intents and purposes and subject to the provisions expressed or declared concerning the same by the deed of 11th August, 1868.

8. The Museum building was erected on the smaller plot of land comprising 1 acre 3 roods 8 perches and the other plot was in accordance with the covenants contained in this deed laid out as a public garden and was kept up as such by the Office of Works until the 1st November, 1887, when by virtue of the London Parks and Works Act, 1887, the management and control of the Bethnal Green Museum garden was transferred to the Metropolitan Board of Works.

9. The effect of the Board of Education Act, 1899, was to substitute the Board of Education for the Department of Science and Art in the deed of 1868 and the site of the Museum is, therefore, now vested in the Board of Education on the trusts declared by that deed.

10. Two copies* are forwarded of each of the following documents:-

Charter of the 30th April, 1864.

Agreement of the 22nd November, 1867.

Deed of the 11th August, 1868.

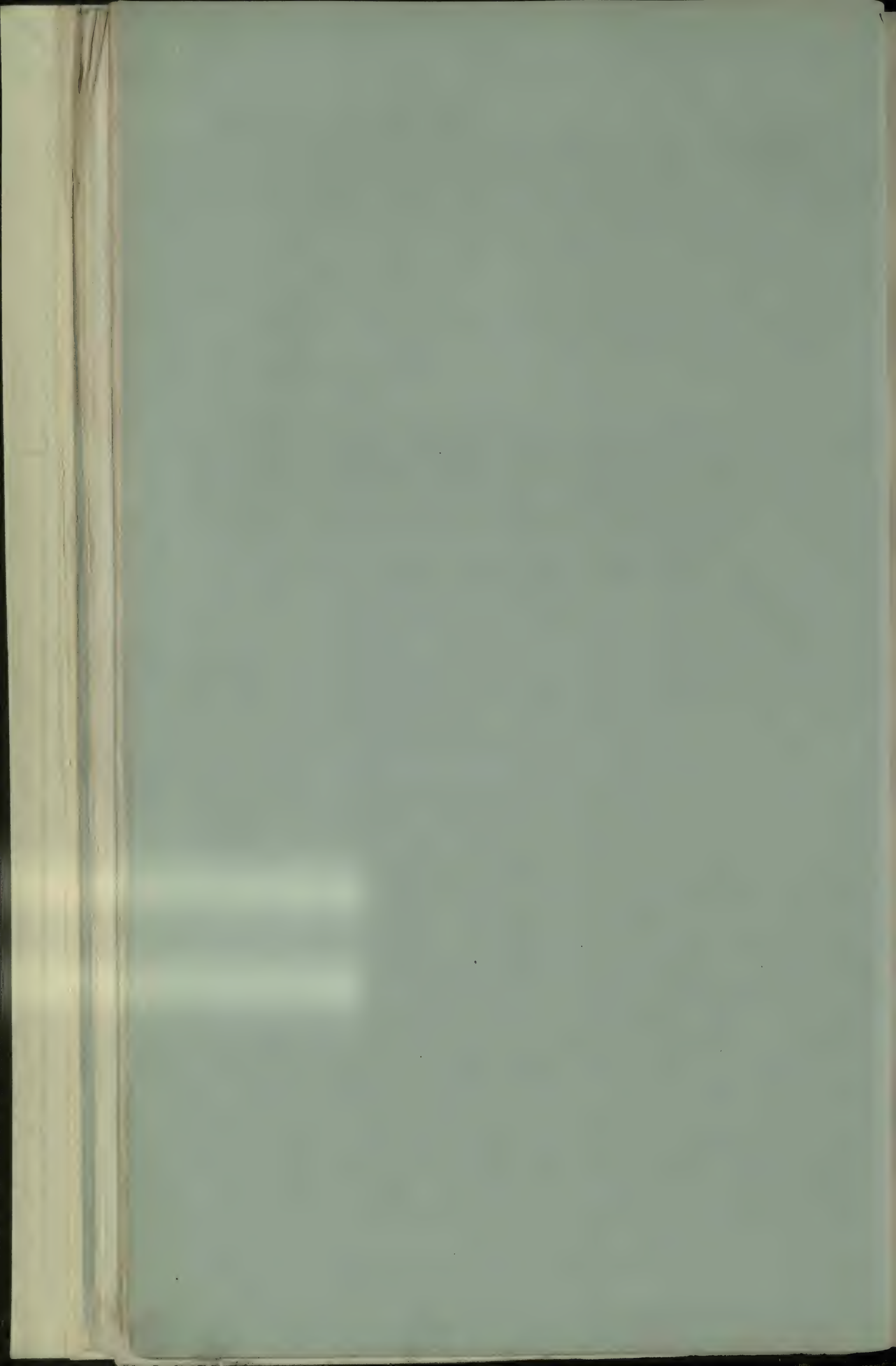
Deed of the 7th September, 1868.

* Two copies only were forwarded to the Secretary of the Royal Commission with the original of this paper. Further copies are not available.

THE VICTORIA AND ALBERT
AND SCIENCE MUSEUMS.

QUESTION NO. 2: Difficulties of current organisation and
administration and legal difficulties arising out of
the historical origin of the Museum, or the statutes
and instruments by which it is governed or the method
of government (including restrictions on the power to
lend, exchange or dispose of exhibits or on the power
to exhibit a selection only to the public with reserves
for students).

(Includes restrictions under bequests).



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QUESTION NO. 2: Difficulties of current organisation and administration and legal difficulties arising out of the historical origin of the Museum, or the statutes and instruments by which it is governed or the method of government (including restrictions on the power to lend, exchange or dispose of exhibits or on the power to exhibit a selection only to the public with reserves for students).
(includes restrictions under bequests).

I. Legal Difficulties.

1. No particular legal difficulties appear to arise either out of the historical origin of the Museums in question or of the instrument by which they are governed. The legal position is that in the result of the Charter and the Board of Education Act, 1899, the Board of Education are a Parliamentary Corporation holding the Victoria and Albert and Science Museums for the purpose declared in the Charter and holding the Bethnal Green Museum for the same purposes subject to the express provisions of the deed of conveyance to them.

2. From very early times of the existence of the Department the circulation of exhibits to Schools of Science and Art and, later, to local Museums has been regarded as one of their chief objects and there is nothing in the Charter to suggest any doubt as to the legal power to lend. Some of the more important collections given to the Museum, e.g. the Sheepshanks Collection, the Schreiber Collection, the Prescott Hewett Gift and the Dyce Bequest were given on terms which prevented their being dealt with otherwise than by exhibition in the South Kensington Museum. The Deed of Gift of the Sheepshanks Collection contained the following provision:-

"The said pictures and drawings, or the conditional gift of them hereby made, shall not be subject to the provisions of the Act of the 19 and 20 Victoria, cap. 29, intituled "An Act to extend the Powers of the Trustees and Directors of the National Gallery, and to authorise the Sale of Works of Art belonging to the Public", or to any future enactment of the Legislature, which, but for this declaration to the contrary, shall have the effect of placing the said pictures and drawings under any other care or ordering than is therein prescribed, or would otherwise alter or interfere with the disposition thereof hereby made. And in case of such interference on the part of the legislature, or if the terms and conditions as herein expressed be not strictly adhered to, then the conditional gift hereby made of the said pictures and drawings, in favour of a National Gallery of British Art, the Schools of Art, and the public generally, shall wholly cease, and the ex-officio trustee for the time being shall thereupon hold the said pictures and drawings in trust for the University of Cambridge, to be added to and for ever thereafter form part of the Fitz-William Collection in the same University."

The ex-officio trustee referred to was the then President of the Committee of the Privy Council on Education described as the Right Hon. Edward John Stanley, Baron Stanley of Alderley or other the member of Her Majesty's Government for the time being charged with the promotion of Art education.

3. Several of the other gifts and bequests to the Museum contained a similar condition. The opinion of Mr. Bradley Dyne already referred to was that under the Charter the Board of Education took the place of the Department of Science and Art for all purposes and it did not appear to him that the alterations introduced by the Act of 1899 were antagonistic to the directions attached to the bequests referred to. The mere substitution of one Corporation consisting of a Government Department for another was not, in his opinion, an alteration of or interference with the disposition or ordering of the chattels bequeathed which would give rise to the forfeiture clauses contained in any of these bequests.

4. But it seems to be clear that in the case of any articles subject to such a gift over as is indicated (and substantially the same provision is contained in other gifts or bequests) the effect of any Act of Parliament which removed the Museum from the control of the Board of Education would be that the gift over would take effect unless, of course, express statutory provision was made for over-riding the terms of the trusts in question.

II. Extent of bequests and gifts upon which restrictions are placed and the nature of these restrictions.

A. Victoria and Albert Museum.

There are various bequests which include objects from more than one Department of the Museum to which a condition is attached that they must be kept together as a unit and not distributed amongst the Departments concerned. Such bequests cut across the system of arrangement which prevails in the Museum generally, and are therefore often a serious embarrassment. They baffle the public who naturally expect to find all the metalwork in the Department of Metalwork, and so on, and they are an inconvenience in the actual working of the Departments concerned. When, however, such a separated bequest is of the extent and magnificence of the Salting Collection, there is much to be said for its segregation; it illustrates the taste of a great collector of the past and it is adequate enough to represent in itself certain distinct phases of culture, e.g. the Italian Renaissance.

The principal bequests of this nature are the following (in order of importance):-

Salting Bequest, 1910. (Includes objects from all the principal departments of the Museum and of a wide range of epochs - Chinese and Japanese art, Mohammedan art, and above all Italian and French art of the Renaissance).

Murray Bequest, 1910. (This bequest again includes objects from all the principal departments of the Museum, but it derives its main importance from a fund, the annual income of which (about £2000) is used to purchase objects of a somewhat limited range which have to be kept in a separate room or rooms with the original bequest. As the collection continues to grow it will become more and more difficult to fit it in with the normal arrangement of the Museum).

Jones Collection, 1882. (Includes objects from all the principal departments of the Museum, but mainly of one epoch and country, the French XVIIIth century).

Currie Bequest, 1921. A smaller collection of the type of the Salting Collection: must be kept together and exhibited as a separate collection.

Cope Bequest, 1903) Smaller bequests, concerning

Dumergue Bequest, 1912.) only two or three departments.
The very smallness of these bequests makes it difficult to exhibit them satisfactorily.

The following list shows the extent of bequests concerning only one Department, to which important restrictions are attached. In many cases the conditions as to segregation present little or no difficulty since the collections constitute one independent unit.

CERAMICS.

The Schreiber Collection, 1885. (Porcelain, enamels and glass). Separate location, no loans or disposals to be made from the collection.

Brent Bequest, 1915. (1 case, English porcelain, to be kept together and exhibited separately).

Rees Price Gift, 1924. (6 cases of English glass, to be kept together as a separate collection).

PAINTINGS, ENGRAVINGS, &C.

Dyce Bequest, 1869. (Oil paintings, water-colours, &c.) Separate location; no loans or disposals; bequest forfeited if legislature interferes.

Ellison Gift, 1860 & 1873. (Water-colours). Separate location; no loans or disposals; not to be exhibited on a Sunday.

Forster Bequest, 1876. (Paintings, water-colours &c.) Separate location; no loans or disposals; bequest forfeited if legislature interferes.

Hill Bequest, 1894. (Oil paintings &c.) Separate location; no loans or disposals; bequest forfeited if legislature interferes.

Ionides Bequest, 1900. (Oil and tempera paintings, water-colours, &c.) Separate location; all prints and drawings to be under glass; no loans or disposals.

Maud Gift, 1872. (Drawings, &c.) No loans or disposals; bequest forfeited if legislature interferes.

Prescott-Howett and Hallett Gift, 1891. (Water-colours).
No loans or disposals; bequest forfeited if legislature interferes.

Sheepshanks Gift, 1857. (Oil paintings, water-colours, &c.)
No loans or disposals; bequest forfeited if legislature interferes.

Tatlock Gift, 1872. (Oil paintings and Water-colours). No loans or disposals; bequest forfeited if legislature interferes.

Townshend Bequest, 1869. (Oil paintings, Water-colours &c.)
No loans or disposals; must be exhibited.

Walmsley Gift, 1872. (Oil paintings) No loans or disposals; bequest forfeited if legislature interferes.

Waring Bequest, 1875. (Drawings &c.) Separate location.

LIBRARY.

<u>Dyce Bequest, 1869.</u> (15,443 volumes)	} To be kept together as distinct libraries.
<u>Forster Bequest, 1876.</u> (19,440 volumes)	
<u>L. Alma Tadema Library, 1915.</u> (4,318 vols.)	

There are various smaller bequests of manuscripts and books which involve separate location, the chief of which is the Reid bequest (1902-3) of 80 Illuminated Manuscripts, all of which must be exhibited.

METALWORK.

<u>Townshend Bequest of Gems.</u>	} To be kept together as separate collections.
<u>Waldo-Sibthorp Gift (Miscellaneous Metalwork).</u>	

TEXTILES.

Bolckow Bequest of Lace. (To be kept together as a separate collection).

INDIAN SECTION.

Curzon Bequest. (To be kept together in the main as a separate collection).

BETHNAL GREEN MUSEUM.

Dixon Bequest. (255 Water-colours and Oil Paintings and 40 other objects. The conditions attached to this bequest specify that the objects shall be exhibited to the public free of charge.)

Fuller details as to the rather complicated restrictions affecting Bequests and Gifts to the Department of Paintings are appended.

B. Science Museum.

There are no bequests at the Science Museum which involve such restrictions as those referred to above in connexion with the Victoria and Albert Museum.

Engraving, Illustration and Design and Paintings.

Schedule of Gifts and Bequests
of Oil Paintings, Water-Colours etc.,
governed by restrictions.

CAMPBELL, Mrs. D. Bequest, 1898. 1 Oil Painting.

Extract from Will:- "to be placed in the room built to contain the 'Dyce Collection' and never to be separated therefrom."

CARR, Mrs. J. Bequest. 8 Water-colours and an album containing 199 sketches.

To be held by the Department of Science and Art for ever in trust for the Nation.

CRUIKSHANK, Mrs. G. Gift. 3,481 drawings by Cruikshank, some water-colour; also etchings &c.

Extract from Memorandum sent to Mrs. Cruikshank on 27.5.1884
"The Department undertake that a portion of the works, including the most important drawings and etchings, shall always be exhibited at South Kensington ... Also that from time to time other portions of the Collection shall be shown at the Branch Museum, Bethnal Green, and in provincial exhibitions in connection with this Department."

DE MERLE, Mrs. A. Bequest, 1894. 3 Oil Paintings.

The bequest was accepted on the conditions in the Will:-
"... none of the said articles ... shall be sold or otherwise disposed of but ... the same shall respectively be preserved at the said Museum at South Kensington or elsewhere under the control of the said Directors for inspection by the public at such times and in such manner as the said Directors shall from time to time determine."

DITCHFIELD, Mr. A. Bequest. 6 Oil Paintings and 12 Water-colours. Bequeathed "to the Trustees for the time being of the National Collection now established at South Kensington to be held by them for the purposes of such collection."

DIXON, Mr. J. Bequest, 1886. 90 Oil Paintings, 171 Water-colours, 1 sepia drawing, 5 paintings on porcelain, 6 engravings, 23 miscellaneous objects.

Bequeathed to Bethnal Green Museum.
The pictures and drawings may be lent temporarily in part or in whole for exhibition elsewhere on condition of receiving in return for like temporary exhibition at the Bethnal Green Museum other pictures and drawings of somewhat similar importance and value.

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DYCE, Rev. A. Bequest, 1869. 84 Oil paintings, 165 water-colours, 674 other drawings, 63 miniatures, numerous engravings, a large library, etc.

- (a) The collection to be deposited and kept in a proper and separate room or gallery "in or near to the Public Buildings built or to be built for the Department of Science and Art now called the South Kensington Museum or elsewhere."
- (b) Conditional right of property shall be solely in the ex-officio trustee for the time being (now the President of the Board) "and to be and remain always under his control;" he shall be sole arbiter of any question of management or disposition of the collection under the will.
- (c) No part of the collection shall ever be sold or exchanged or dealt with contrary to the spirit of the prescribed disposition; the books are never to be lent or removed from the collection.
- (d) The collection shall not be subject to the Act authorising the sale of works of art belonging to the public, or to any future enactment which, but for this declaration, might alter the prescribed ordering and disposition of the collection. If the legislature interferes, or the conditions are not strictly observed, the collection is to be added and for ever form part of the Fitzwilliam Collection, Cambridge.

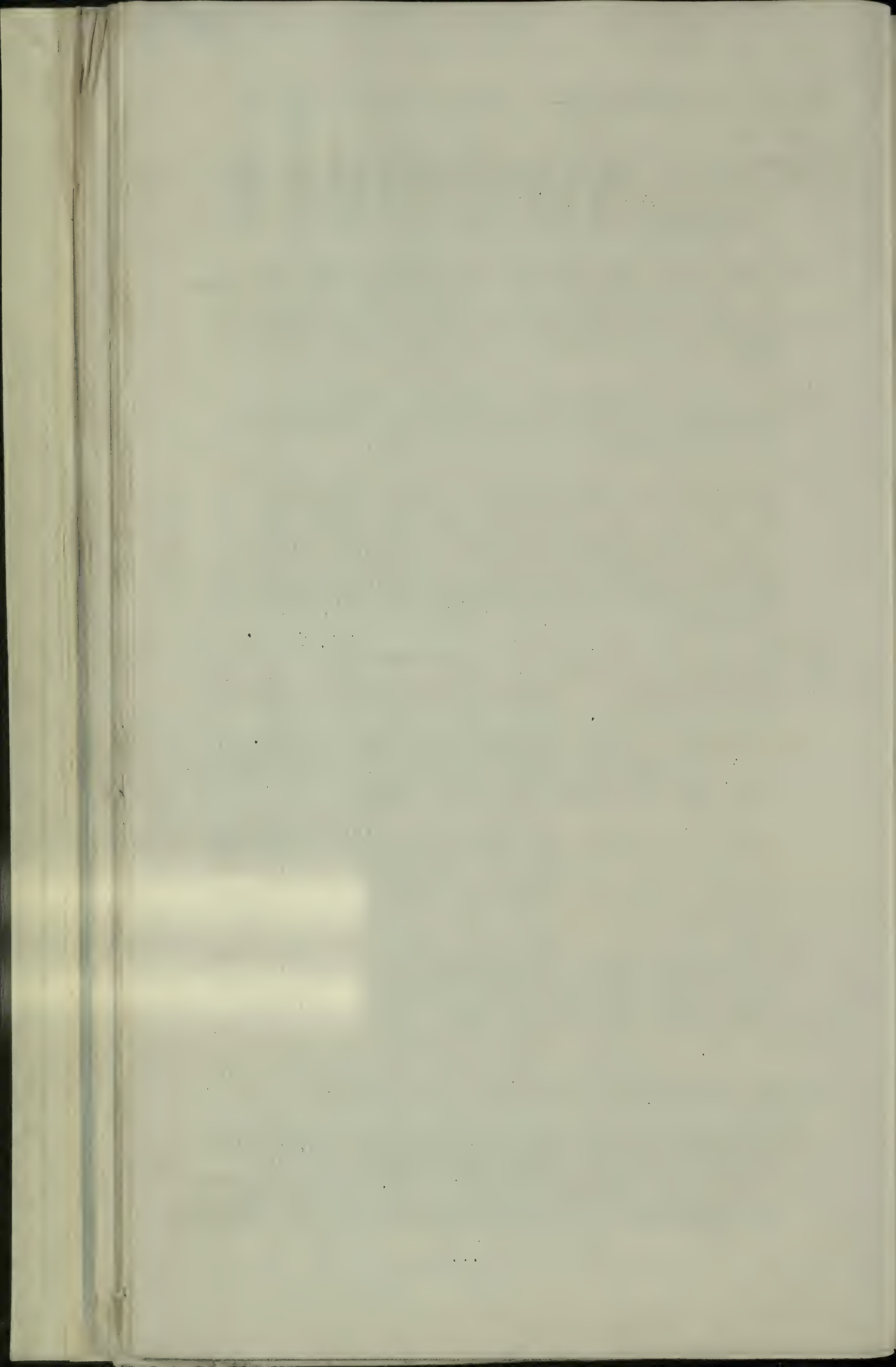
ELLISON, Mrs. E. Gift, 1860. 51 Water-colours.

- (a) The paintings to be deposited in and kept as part of the National Collection of Water-Colour Paintings at Kensington until a separate and permanent room or rooms be erected by the Department "for the purpose"; to be as constantly exhibited as the other paintings under the Department, but "it is my desire that" the exhibition do not take place on a Sunday.
- (b) Conditional right of property to be solely in the ex-officio trustee for the time being (now the President of the Board); the paintings shall always remain under his sole care and he shall be sole arbiter of any question as to their management or disposition under the will.
- (c) The paintings not to be subject to the Act authorising the sale of works of art belonging to the public, or to any future² enactment which, but for this declaration, might place the paintings under any other care or ordering or otherwise interfere.

* The will is dated March 9, 1869.

ELLISON, Mrs. E. Gift, 1873. 49, Water-colours.

- (a) The pictures "shall be deposited with the National Collection of Water-Colour Paintings under the control of the Department ... and always exhibited to the public with them on the walls at South Kensington under the same regulations and conditions, so far as they may be applicable, as those water-colour paintings contained



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in the gift of ... John Sheepshanks ... and at the same time as the oil pictures and the National Collection of Water-Colour Paintings the property of the Department ... but it is our desire that the exhibition thereof do not take place on a Sunday ..."

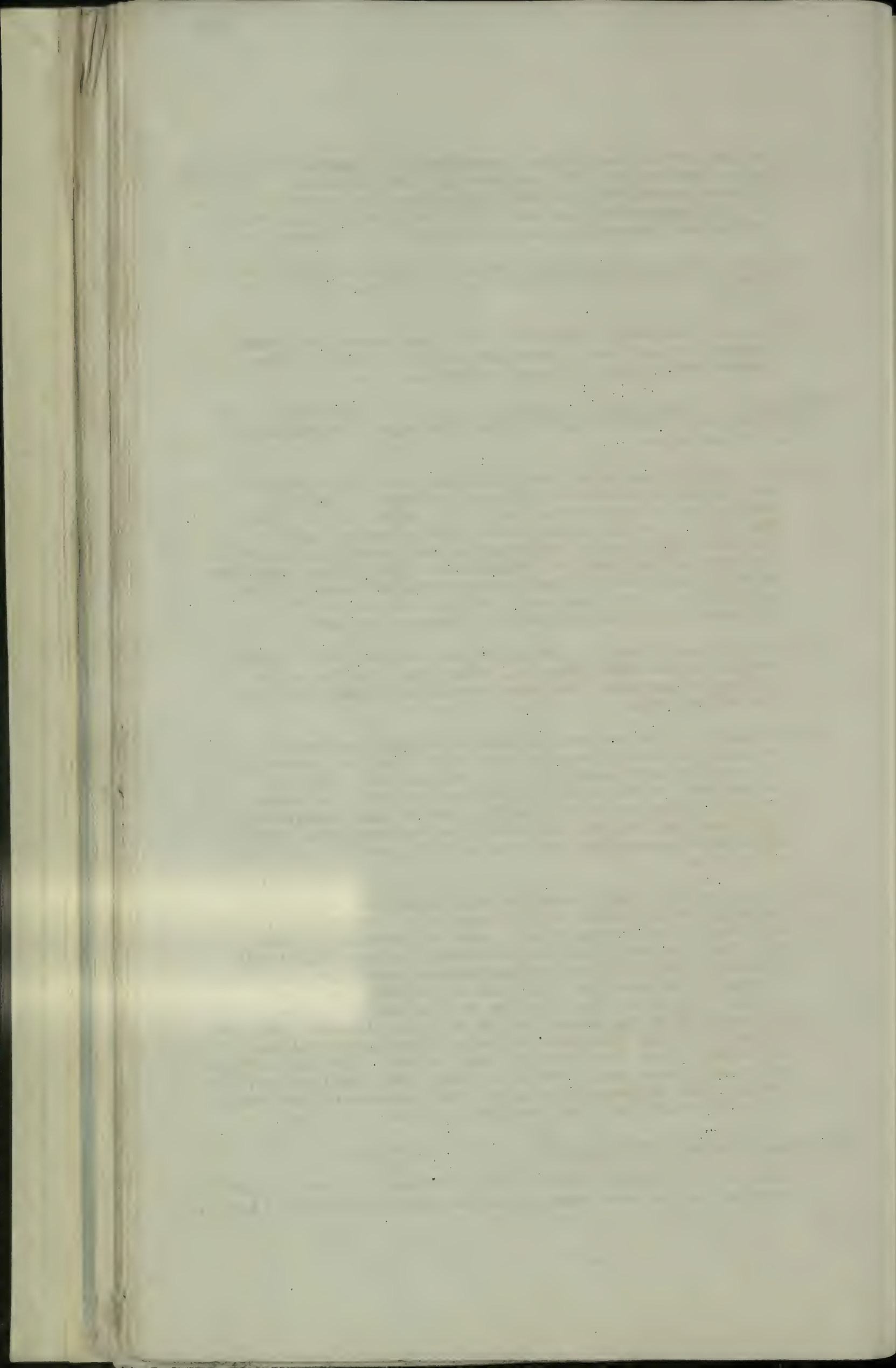
- (b) The right of property to be solely in the ex-officio trustee for the time being (now the President of the Board).
- (c) None of the works shall be sold, exchanged, or transferred or dealt with contrary to the spirit of the prescribed disposition and control.

FORSTER, Mr. John, LL.D. Bequest, 1876. 48 Paintings, 179 Water-colours, nearly 1,000 other drawings; engravings, MSS., Books, etc.

- (a) The collection to be deposited and kept in a proper and sufficient room or gallery whether at South Kensington or elsewhere; but ("in order not to render the gift ... obnoxious to the provisions of any Statute in Mortmain, or relating to Charitable uses") the room or gallery or "such other like room or gallery as may from time to time be substituted" shall be on land which at or previously to 1st February 1876 belonged to the Department of Science and Art.
- (b) Conditional right of property and control shall remain vested in the Department ... who shall be the sole arbiter concerning the management and disposition of the collection.
- (c) No part of the collection shall be sold, exchanged or dealt with contrary to the spirit of the prescribed disposition and control. The collection shall not be subject to the Act authorising the sale of works of art belonging to the public, or to any subsisting or future act which, but for this declaration, might alter the prescribed ordering and disposition of the collection.
- (d) If any of the conditions are not observed, or if the Legislature attempts in any manner to interfere with the prescribed disposition, care or ordering, "save the trust or condition in reference to any Statute in Mortmain, or relating to Charitable Uses", the British Museum is to have the MSS. and autographs, and such printed books as its trustees may select "for the purposes of being deposited in the said Museum, but not for sale"; the National Gallery is to have such paintings and drawings as its trustees may select "for the purpose of being placed and kept in the National Collection, but not for the purpose of sale"; the residue of the estate to be in trust for Mr. Forster's wife.

FORSTER, Mrs. J. Bequest, 1894. 1 Oil painting.

Accepted as forming part of the Forster Collection and subject to the same conditions as that collection (q.v.).



HEUSCH, Mr. F. Bequest, 1870. 1 Oil painting.

"I give my picture by Dyckmans, with its case, to the South Kensington Museum, on condition that it shall always be placed in a situation favourable for close inspection as well as preservation, and that a tablet be attached to the frame stating that the lady in the black dress represents the donor's mother, Mistress Sarah Heusch, who died in 1864."

HILL, Mr. J. Bequest, 1894. 16 Oil paintings and 1 Water-colour drawing.

- (a) The collection to be deposited and kept in a proper separate room or gallery or part of one set apart for the purpose in or near the public buildings built or to be built for the Department of Science and Art, now called the South Kensington Museum, or elsewhere.
- (b) Conditional right of property shall be solely in the ex-officio trustee for the time being (now the President of the Board) "and to ... remain always under his control"; he shall be the arbiter of any question touching the management of the collection under the will.
- (c) "No part of my collection shall ever be sold or exchanged or be dealt with contrary to the ... spirits ... of the use, disposition and control ... prescribed, and never to be lent or removed from the collection."
- (d) The collection shall not be subject to the act authorising the sale of works of art belonging to the public or to any future enactment, which, but for this declaration, might place it under other than the prescribed care or ordering or interfere with the disposition of it. If the Legislature interferes, or if the conditions are not strictly adhered to, the collection shall fall into the donor's residuary estate.

"The will is dated April 25, 1890.

IONIDES, Mr. C.A. Bequest, 1900. 83 Oil and tempera paintings, 36 water-colours, 379 other drawings, 617 etchings, engravings, etc.

- (a) To be kept at the South Kensington Museum as one separate collection and not distributed over the Museum or lent for exhibition.
- (b) The etchings, drawings and engravings to be framed and glazed by the Museum, so that students there can easily see them.

JONES, Mr. J. Bequest, 1882. 105 Oil paintings, 26 water-colours, 143 miniatures, furniture, porcelain, etc.

"I give ... to the Trustees for the time being of the South Kensington Museum ... to be kept separate as one collection and not distributed over various parts of the said Museum or lent for exhibition.

KRAFFT, Monsieur H. Gift, 1886. 1 Oil Painting.

"Les seules conditions que j'attacherai à ces donations se résument en l'obligation par le committee du Musée de les reconnaître comme inaliénables, c.à.d. non sujettes à être cédées ou échangées avec aucun autre Musée."

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MAUD, Mr. C.T. Gift, 1872. 11 Drawings in water-colour, crayon, &c. The gift was offered on the same terms as those adopted with Mr. Sheepshanks' Gift (q.v.) and it was stipulated that the drawings should not be hung upon screens. The Department accepted the offer and agreed to the stipulation.

MELVILLE, Mrs. A. Gift, 1906. 1 Water-colour.

"It shall be deposited in the Victoria and Albert Museum, and shall remain there on view, except when on temporary loan for purposes of exhibition elsewhere."
(Board's letter, 20.3.1906).

MITCHELL, Mr. G. Bequest, 1878. 15 Oil paintings, 7 crayon drawings, etc.

"He bequeathed to the South Kensington Museum for the use and purposes thereof for ever, and to be made over to the trustees or managers thereof, or other proper officer or officers on behalf of the public, the following articles ..."

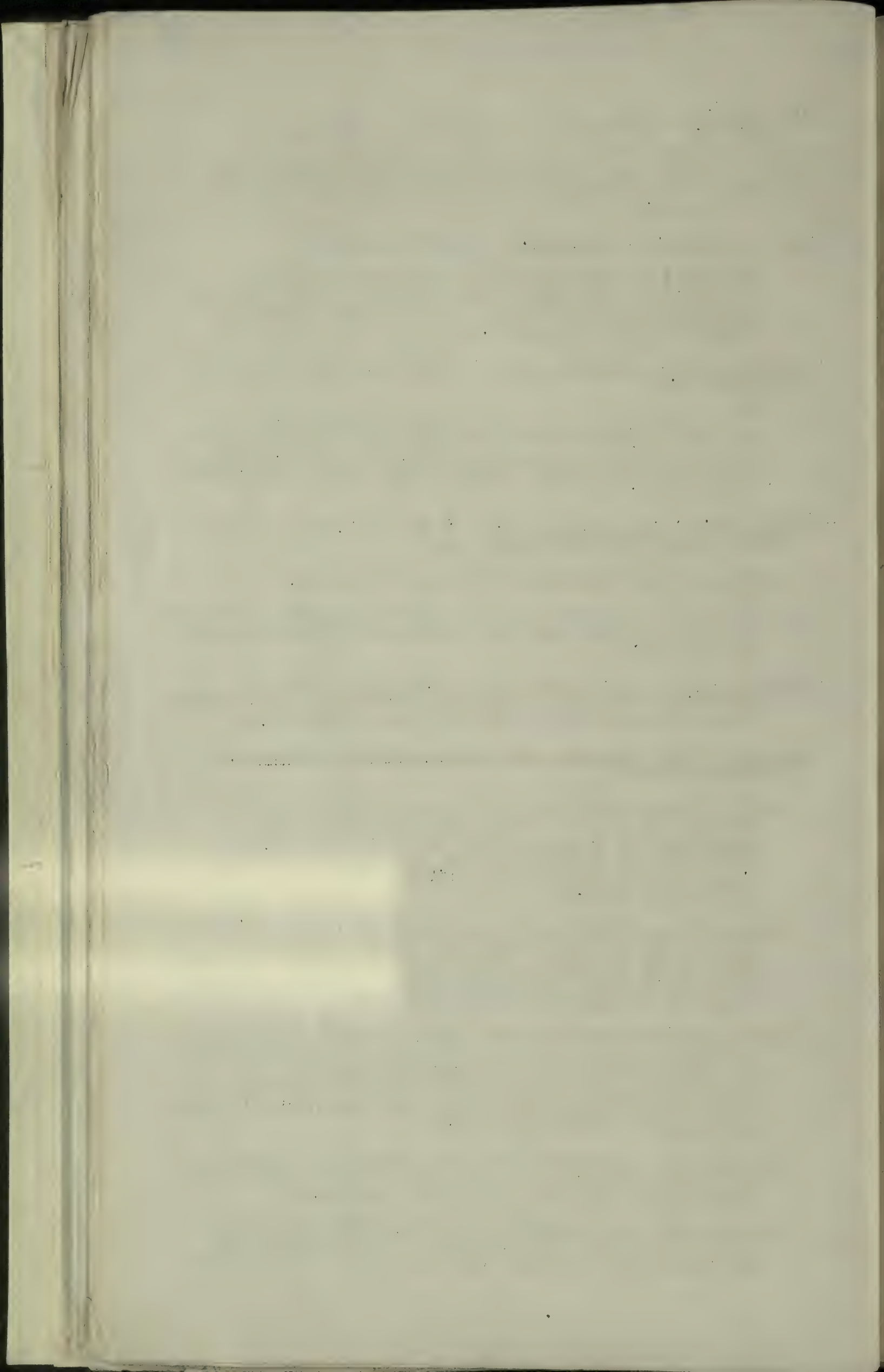
MURRAY, Capt. H.B. Bequest, 1910. 2 Oil paintings, 1 Water-colour drawing, 23 miniatures, etc.

- (a) None of the objects shall be sold or exchanged.
- (b) The collection shall be kept together as much as possible as one collection and not distributed over various parts of the Museum.

MURRAY, Colonel, Sir W. and Lady. Gift, 1911. One oil painting. The picture was accepted on the understanding that it was to be hung with the Murray Collection.

PRESCOTT-HEWETT, Agnes S. and HALLETT, Maud S. Gift, 1891. 51 Water-colours.

- (a) The picture shall be conveniently placed in the National Gallery of British Art attached to the Department of Science and Art at South Kensington, but shall not be kept separate from other pictures etc., already deposited or hereafter to be deposited at the said Gallery.
- (b) Conditional right of property shall be in the ex-officio trustee for the time being (now the President of the Board); the pictures shall always remain under his sole care and he shall be the sole arbiter of any question touching the management under the will.
- (c) The pictures shall be used (as the primary object) for reference and instruction in the Schools of Art now or hereafter placed under the superintendence of the Department, and subject thereto shall be exhibited to the public at such time as shall not interfere with the arrangements of the said Schools.
- (d) None of the pictures shall ever be sold or exchanged or dealt with contrary to the spirit of the prescribed disposition, but they may be lent temporarily.
- (e) They shall not be subject to the Act authorising the sale of works of art belonging to the public, or to any subsisting or future enactment which, but for this



declaration, would alter their prescribed ordering and disposition. If the Legislature interferes or if the conditions are not strictly adhered to, the gift shall cease and the pictures shall be held in trust, by the ex-officio trustee for the time being, for A.S. Prescott-Hewett and Maud S. Hallett or their legal representatives.

SHEEPSHANKS, Mr. John. Gift, 1857. 235 Oil Paintings, 51 Water-colours, 109 other drawings, about 130 etchings, etc.

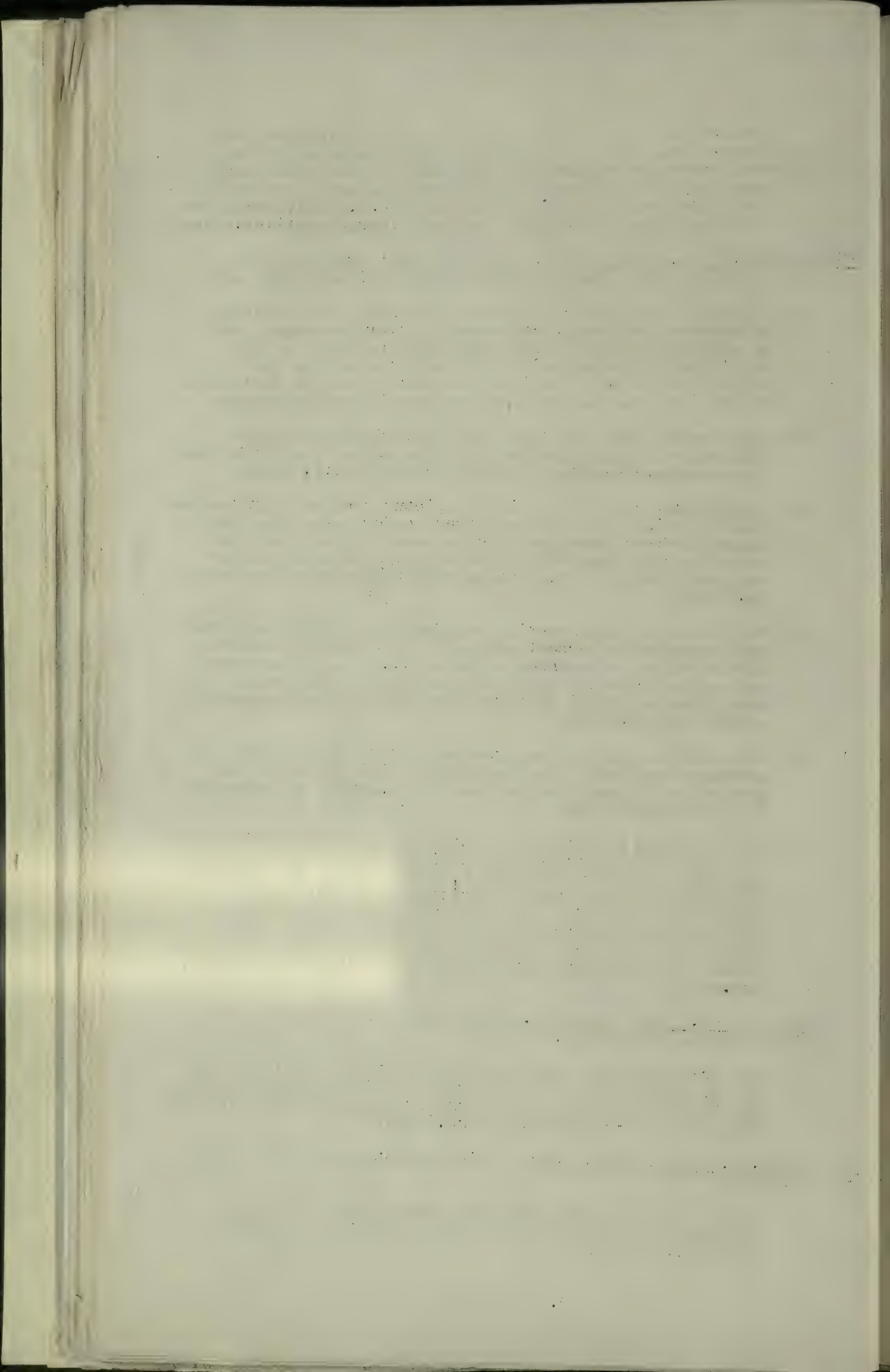
- (a) A suitable Gallery to be called "The National Gallery of British Art" shall be erected by the Government and be attached or near to the buildings built or to be built for the Department of Science and Art on the estate purchased by H.M. Commissioners for the Exhibition of 1851, or the public parks or gardens at Kensington.
- (b) The pictures and drawings shall be deposited in such Gallery, with any pictures or other works of art that may be subsequently placed there by other contributors.
- (c) Conditional right of property in the pictures and drawings shall be solely in the ex-officio trustee for the time being (now the President of the Board); they shall be under his sole control and he shall be sole arbiter of any question as to their management or disposition under the will.
- (d) They shall be used (as the primary object) for reference and instruction in the Schools of Art "now or hereafter placed under the superintendence of the ... Department" and subject thereto shall be exhibited to the public at such times as shall not interfere with the arrangements of the said Schools.
- (e) None of the pictures and drawings shall ever be sold or exchanged or dealt with contrary to the spirit of the prescribed disposition and control thereof, but they may be lent temporarily.
- (f) They shall not be subject to the Act authorising the sale of works of art belonging to the public, or to any enactment subsequent to February 2, 1857, which, but for this declaration, would alter the prescribed ordering or disposition of them. If the Legislature interferes or the conditions are not strictly adhered to, the gift shall cease, and the pictures and drawings shall be added to and for ever form part of the Fitzwilliam Collection, Cambridge.

SMITH, Mr. William. Bequest, 1876. 131 Water-colours, 5 other drawings and some books.

The water-colours were bequeathed "in trust for the use of the Department of Science and Art to be deposited in the South Kensington Museum and form part of the National Collection of water-colour paintings."

TATLOCK, Mrs. H. Gift, 1872. 5 Oil paintings and 12 water-colours.

Given upon the same terms and conditions as far as applicable as those of the deed of gift of Mr. John Sheepshanks (q.v.).



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TOWNE, Mr. R. Bequest 1885. 1 Oil Painting.

Executors' letter of 21.11.1885 says: "By the will of the late Mr. Richard Towne, he directs that his 'oil painting by Passmore ... be given 'to the Trustees of the South Kensington Museum' 'if they think fit to accept the same for exhibition and preservation in the Museum.'" The painting seems to have been accepted verbally by Mr. C.H. Derby on 1.12.1885.

TOWNSHEND, Rev. C.H. Bequest, 1869. 186 Oil paintings, 164 Water-colours and numerous other drawings, gems, coins, books, engravings, etc.

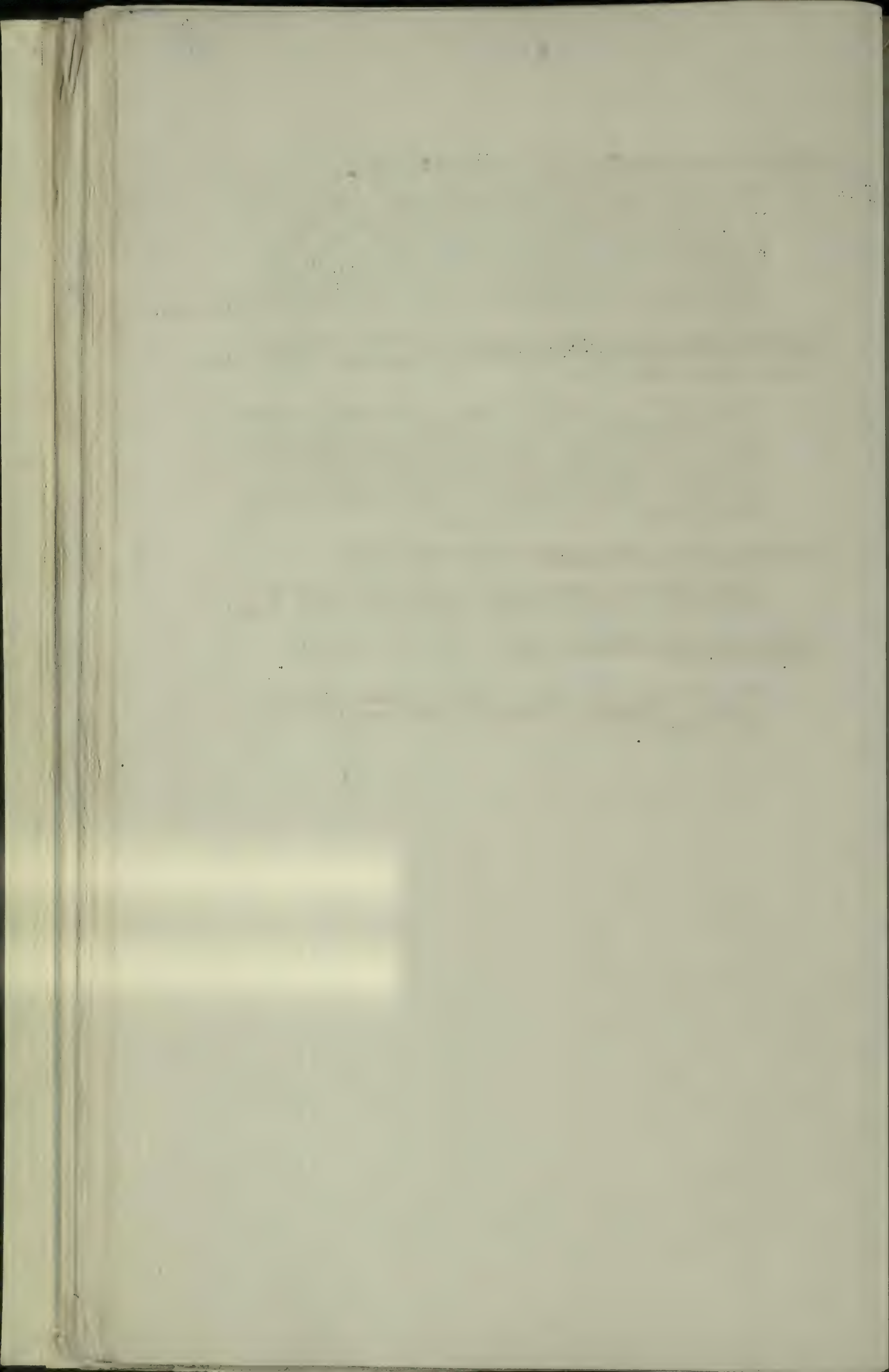
Bequeathed "on condition that ... articles be never sold or exchanged but to the intent that the same may be deposited and kept in the South Kensington Museum, or any other suitable place which may be provided in substitution for that Museum and exhibited to the public with the other works of art, which now are or may be therein."

WALMSLEY, Sir J. Gift, 1872. 13 Oil paintings.

"Same terms and conditions as far as they may be applicable" as those of the Sheepshanks' Gift (q.v.)

WARING, Mr. J.B. Bequest, 1875. 2,396 drawings and 64 MS. sheets.

"On condition that they" (i.e. drawings of architecture, ornament, figures and landscape) "are all kept together."



13
THE VICTORIA AND ALBERT MUSEUM.

QUESTION NO. 3: The desirability of freer intercourse
and a larger measure of loan and exchange with
Municipal, Colonial and Foreign Galleries and Museums.



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QUESTION No.3:

The desirability of freer
intercourse and a larger measure of loan
and exchange with Municipal, Colonial and
Foreign Galleries and Museums.

The Victoria and Albert Museum.

(1) Loans.

As part of the educational scheme initiated in the first half of the 19th century for the improvement of design and taste in Works of Decorative Art this Museum has had an organised system for lending specimens to other Institutions in this country for many years. At first, i.e. from 1864 onwards, loans were made only to Schools of Art recognised by the Science and Art Department and to Museums attached to such Schools. But in 1886 the system was extended to municipal Museums unconnected with Schools.

In practice loans to Museums are confined to those under public control. In former years objects were sometimes lent to special exhibitions such as those held at the Burlington Fine Arts Club, but a loan would not now be granted to such a temporary exhibition unless it were to comply with certain conditions as to the admission of the public, and in the event of the exhibition lasting more than three months, unless it is open free for at least one day and one evening in the week.

A few quasi-permanent loans fall into a different category. An example of such a loan is the Gibbs collection of Anglo-Saxon Antiquities now on loan from this Museum to the British Museum. In this connection it may be recalled that in 1891 when it was a question of the loan of the Sheepshanks and certain other collections of pictures bequeathed to South Kensington to the proposed Gallery of British Art, the Law Officers of the Crown advised that no such powers of transfer could be exercised by the President except for a purely temporary purpose.

The loans are not now made (as they were before 1909) from the main collections of the Museum, but from a separate collection which not only absorbs duplicates and surplus objects from the main collections, but is continually added to by purchases made for that special purpose, and to some extent by gifts.

Local institutions are required to meet the cost of insurance and to pay half the cost of transport. It is also an important condition of loans from this Institution that they shall be supplemented by works of a similar character contributed by the locality. Loans to local Museums are changed once in fourteen or fifteen months.

There are no normal arrangements for the issue of loans to institutions outside the United Kingdom, though loans have been occasionally made to temporary exhibitions abroad. At the time of the Brussels Exhibition in 1910 the Board of Education decided that original Works of Art should not be lent outside the United Kingdom.

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This decision was a fortunate one as the fire which broke out at that Exhibition reduced our loan of electrotypes to scrap-metal.

Loans are also made from this Museum to Art Schools, Secondary Schools and Training Colleges recognised by the Board of Education in connection with the teaching of Art and Handicraft. These loans are of a somewhat different character from those issued to Museums and include lantern slides as well as works of art. Educationally the loans to schools are probably of greater effect than those to local Museums.

A more detailed note on the Travelling Collections of this Museum has been prepared and can be submitted to the Commissioners if required.

The Museum has some difficulty in meeting the needs of the institutions with which it is more particularly concerned, and no larger measure of loan to institutions abroad would be possible without a corresponding increase in the number of objects, and of staff to deal with them. Moreover, the risk of damage in transit overseas, more particularly on the return journey, is not one which could be quite ignored. It may be suggested in this connection that a more prudent course would be to urge the great Dependencies to form their own collections through an agent in London who would act, if necessary, in consultation with the Officers of the National institutions. In this country, 80 local museums are now in receipt of regular loans: it is doubtful whether this number could be much increased, safely and usefully.

(2) Exchange.

Under the Charter of Incorporation the Board of Education as successors to the Science and Art Department would appear to have power to exchange original objects with other Museums (provided of course that no restraining condition is attached to them); and there are four cases on record where original objects have been exchanged with the sanction of the President. Owing to the needs of the Circulation Department it is improbable that duplicate original objects of a suitable character would ever be available for exchange. Casts and reproductions are in a different category and in the past numerous such exchanges were effected, more especially in the seventies.

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THE VICTORIA AND ALBERT MUSEUM.

QUESTION NO. 4: The extent of present intercourse and the desirability of more frequent and fuller intercourse between the Authorities of the different National Museums in this country with a view to the more scientific co-ordination of the policy of purchase, and the elimination of overlapping. A statement is desired of the objects purchased which are known to be the subject of purchases by other National Museums.

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The Victoria and Albert Museum.

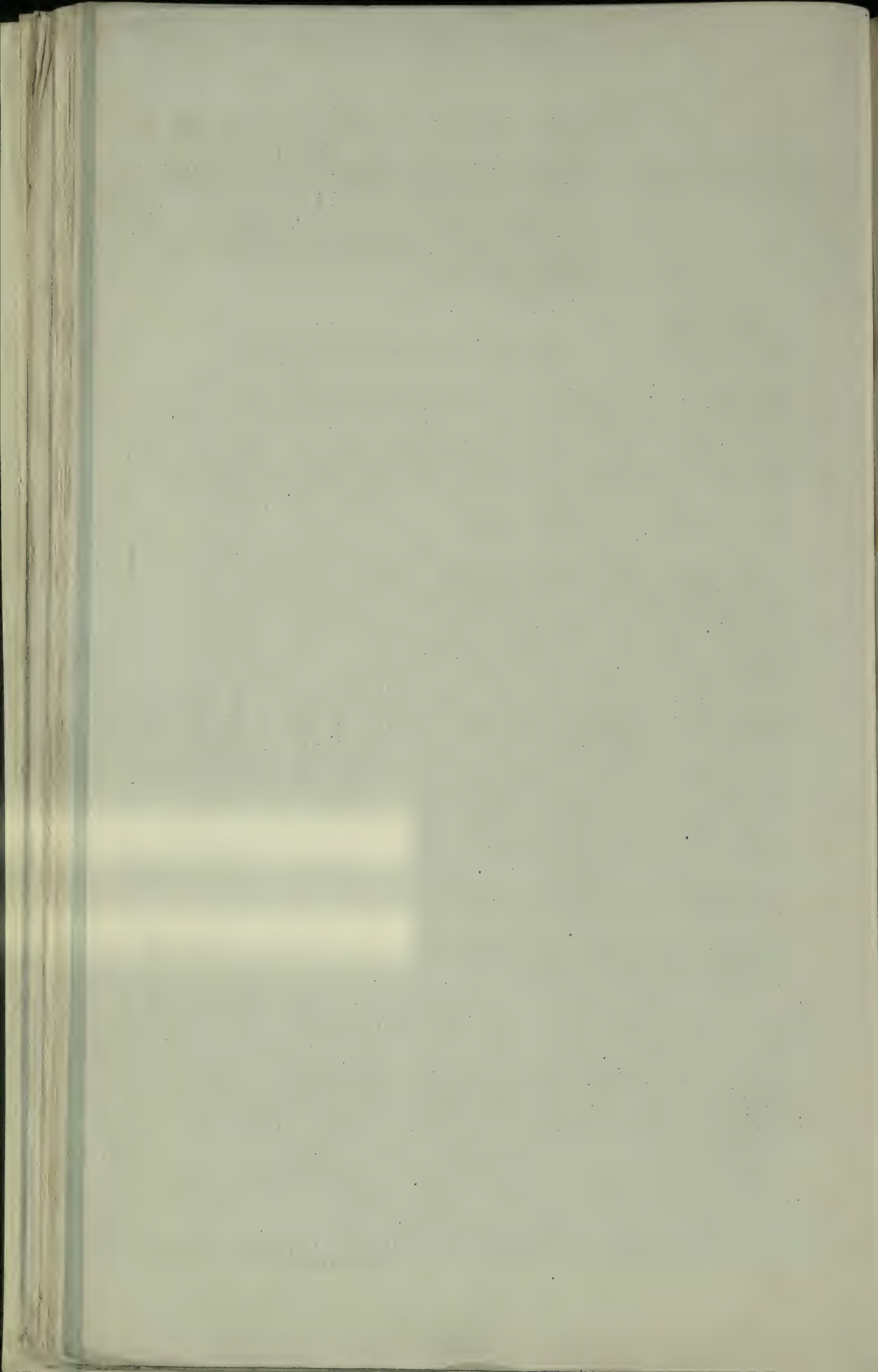
The intercourse which at present exists between the and other National Museums is informal in nature, and somewhat dependent on the personal relations of the Officers concerned. But generally speaking on any important occasion it is practically certain that informal consultations will take place at least so far as is compatible with the need for an urgent decision in any particular case. . . It might be desirable, however, that such consultations should be established on a more regular and uniform basis.

The elimination of overlapping (the evils of which have perhaps been exaggerated) is a wider and a still more difficult question. Overlapping could not be eliminated entirely without a complete change in the policy of the Museums concerned and this change could hardly take place without affecting the entire organisation of the greater national museums and radically altering their historical character. It must further be remembered that the very fact of overlapping may result in gifts and bequests being made which would otherwise have been lost to the nation, owing to the personal idiosyncrasies and preferences of collectors. A central organisation, however, might help to ensure what to some measure is already ensured by informal intercourse - namely, that the collections whilst overlapping in general categories, are complementary in detail and in arrangement. Experience seems to show however that such arrangements can only be satisfactorily concluded by the Museum officials themselves, who alone can reasonably be expected to possess the detailed knowledge which is necessary of the contents of their respective Museums or Departments.

A statement is attached showing the objects purchased by this Museum which are known to be the subject of purchases by other National Museums.

With regard to this statement it might almost be said that the Department of British and Mediaeval Art and Ethnography, as constituted at the British Museum until a comparatively recent date, did in theory cover almost all the ground covered by this Museum; with the exception of the Library and the Departments of Paintings and Engraving, Illustration and Design. In practice, however, this Department with no apparently logical justification omitted almost entirely the classes of objects collected by the Victoria and Albert Museum's Departments of Textiles and Woodwork. The two collections have grown up side by side since the fifties and sixties and in many cases precisely the same classes of objects have been acquired by both Museums.

On the retirement of Sir Hercules Read his Department was split into two and Ceramics and Ethnography were detached



from the remainder of the Department. By this arrangement a new Department under the name of Ceramics was definitely set up for the first time at the British Museum, and this Department provides what is perhaps the most obvious and important case of overlapping between the two institutions.

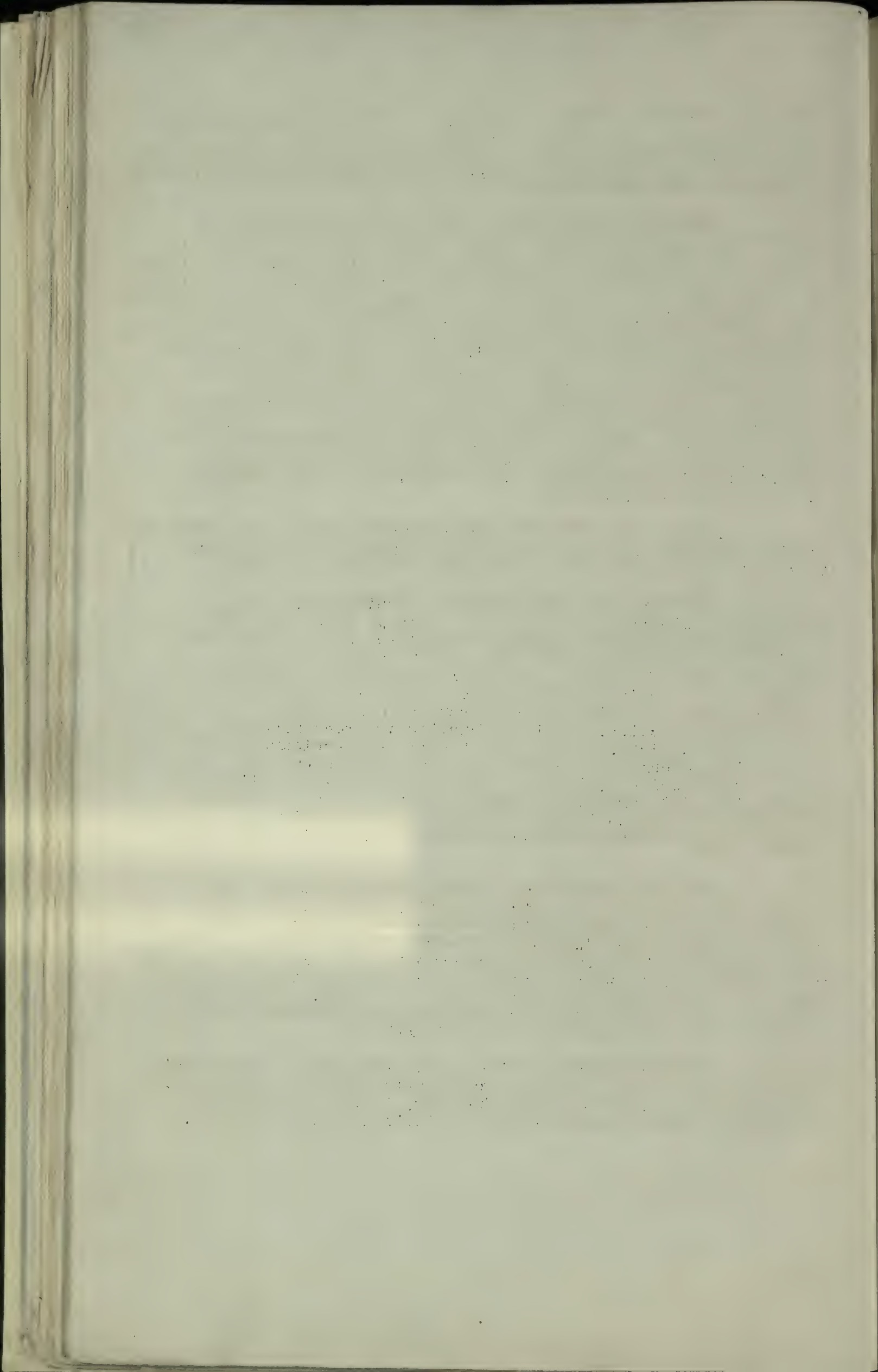
Another special case is that of the Department of Engraving, Illustration and Design. Here there is undoubtedly duplication with the British Museum in many directions, but in a Museum of Industrial Art a Department of Prints is as essential as a library and the collection must, to some extent, be regarded from this point of view. It is clearly the function of the Victoria and Albert Museum to purchase drawings and engravings of decorative design; and in view of the Museum's close relationship with the Royal College of Art to acquire specimen drawings and prints of all kinds for their value as examples of technique. Although there is an overlap with the British Museum in these classes, purchases made there are considered from a different point of view. Owing to the good relations which fortunately exist between the Officers of the Departments concerned all possibility of competing to the detriment of the public purse seems to have been avoided.

During the last few years the Tate Gallery has begun to acquire drawings in black and white, etchings and engravings, thus overlapping both this Museum and the British Museum.

In regard to the Department of Paintings, the Victoria and Albert Museum has not for many years purchased oil paintings and the overlapping therefore only affects the previously existing collections. With water-colours the case has been different. The Victoria and Albert Museum has long been the one institution which systematically purchased water-colours for exhibition as a part of a national historical collection, and this function was recognised by the National Gallery, which never bought water-colours itself. The British Museum only bought sketches and studies in British water-colours, but it seems impossible in practice to draw a line of demarcation between a sketch and a "finished water-colour" and the British Museum has undoubtedly acquired many finished water-colours, largely during the last thirty years.

The Tate Gallery has always recognised that this Museum had a right to the original title, given to the Sheepshanks Collections and the historical collection of British water-colours, of the "National Gallery of British Art". From the foundation of the Tate Gallery down to 1915 six water-colours were handed over to that Gallery by the Chantrey Trustees and only two water-colours (by Rossetti) were bought. Since the War, however, the Tate Gallery has made numerous purchases of water-colours both by living and dead artists.

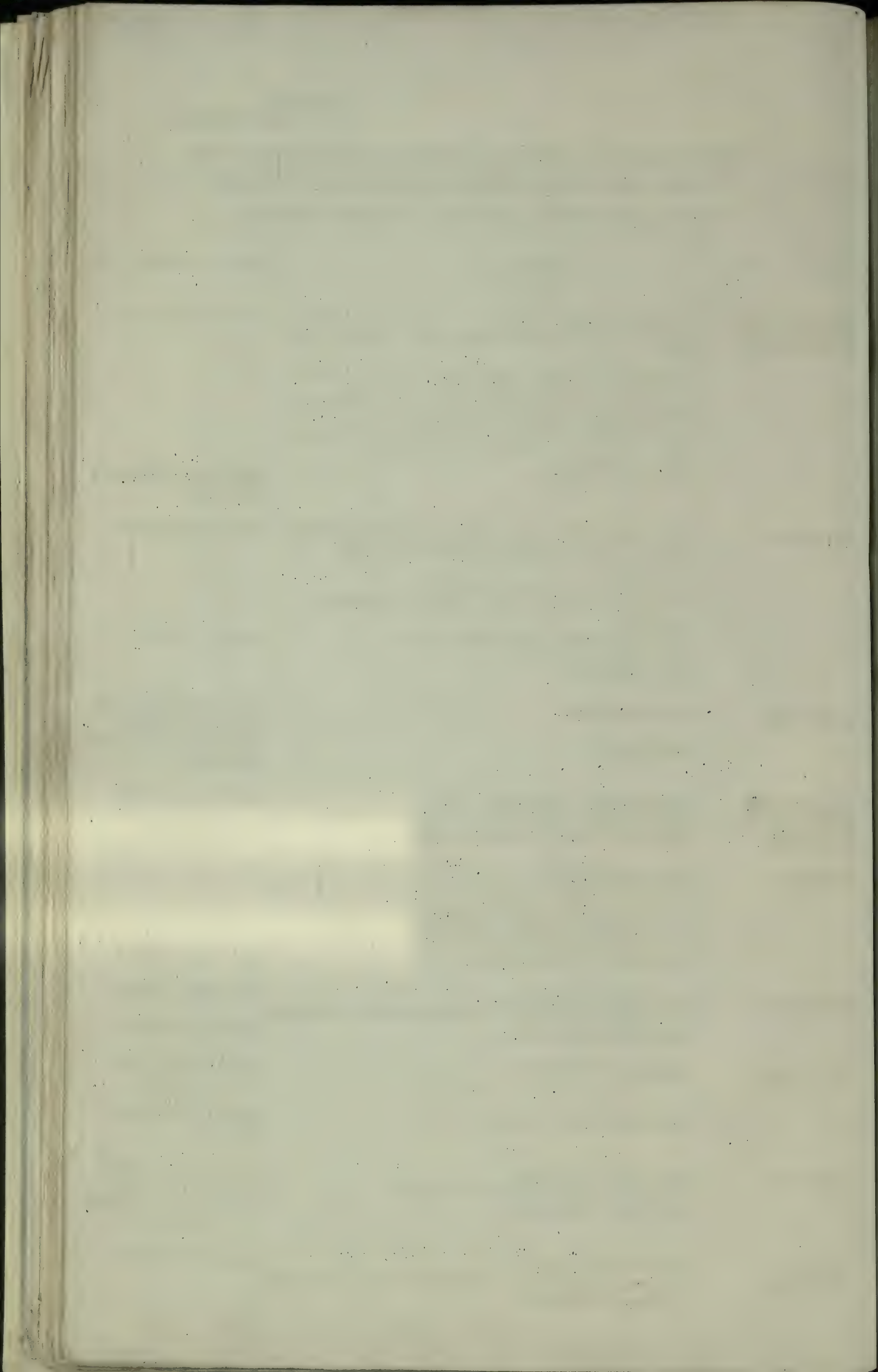
Overlapping may possibly take place with the National Portrait Gallery in that they occasionally purchase miniatures. The Victoria and Albert Museum, however, is the only Museum definitely collecting miniatures for their artistic interest.



Appendix
Question 4.

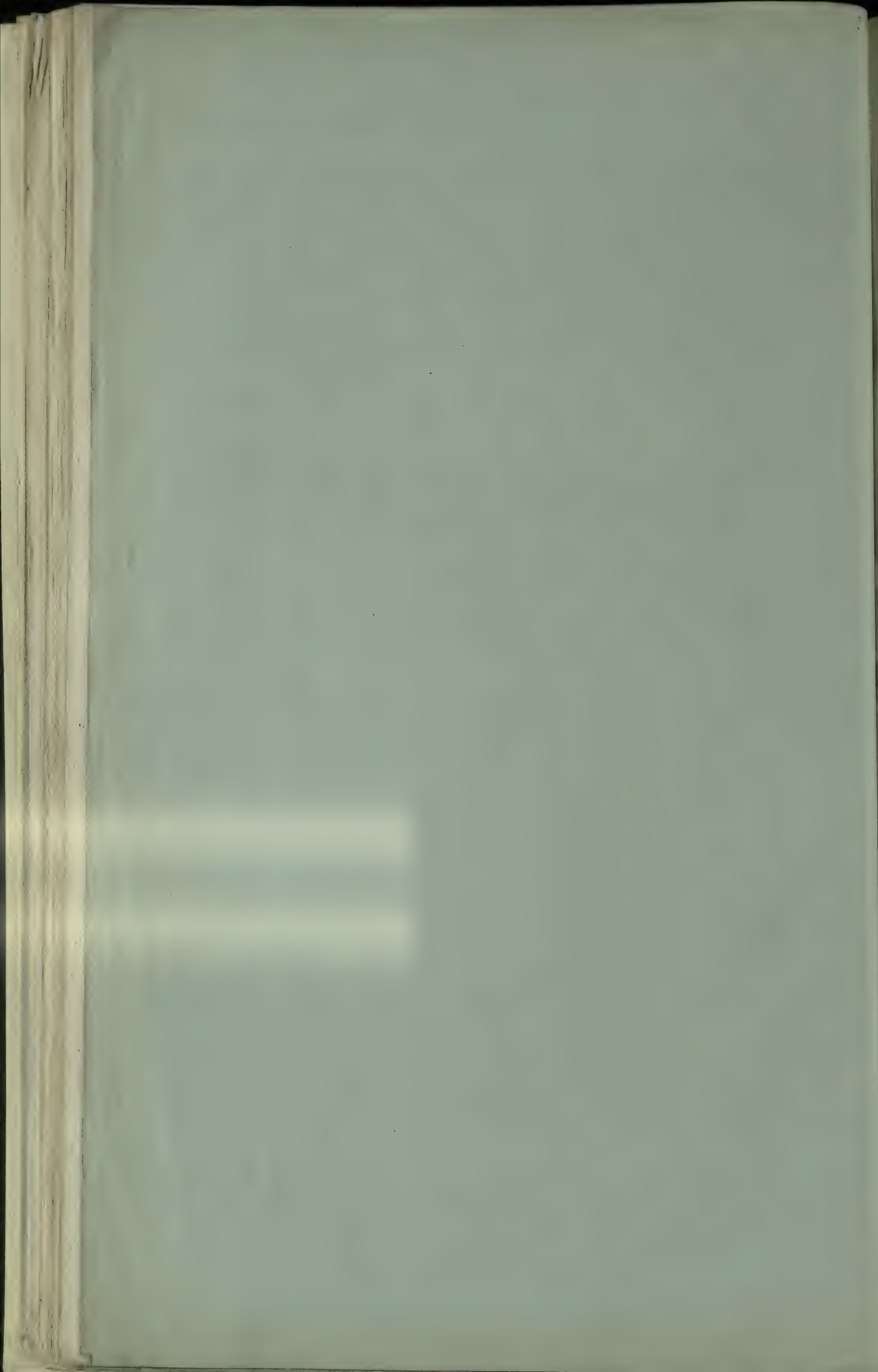
The following groups of objects are purchased by the
Victoria and Albert Museum and are known to be the
subject of purchases by other National Museums.

Department.	Group.	Also purchased by
<u>Architecture & Sculpture</u>	Ivory carvings of post Classical date. Medals (only modern work purchased since 1907). Plaquettes (none purchased since 1907). Various categories of Medieval and Renaissance Art which might conceivably be purchased by the British Museum, (carvings in porphyry, alabaster, wood, etc; bronzes). Portrait Busts	British Museum National Portrait Gallery.
<u>Ceramics</u>	All categories of pottery and porcelain of all epochs except Primitive and Classical. All kinds of glass vessels. Limoges, Italian and English painted enamels. London pottery and porcelain Battersea enamels English glass	British Museum " " London Museum " "
<u>Paintings</u>	Water-colours Miniatures	Tate Gallery and British Museum National Portrait Gallery.
<u>Engravings, Illustration & Design</u>	Engravings, drawings, etc. Engravings, drawings, etc. by modern British (and foreign?) artists	British Museum Tate Gallery
<u>Library</u>	Manuscripts (MSS. on art matters are considered to be within the scope of the V. & A.M. but might also be the subject of purchase by the British Museum). Bookbindings (acquired as examples of artistic leatherwork).	 British Museum
<u>Metalwork</u>	Oriental Metalwork European Medieval & Renaissance Metalwork English Metalwork	British Museum London Museum
<u>Textiles</u>	Egyptian Textiles Textiles generally	British Museum (to a slight extent). Royal Scottish Museum.
<u>Woodwork</u>	English furniture Japanese and Chinese Lacquer Medieval Woodwork	London Museum British Museum B.M. (to a slight extent).
<u>Indian Section</u>	Indian Sculpture Indian Metalwork - chiefly arms & armour Indian Paintings	British Museum "



57
THE VICTORIA AND ALBERT MUSEUM.

QUESTION NO. 5: The present practice as regards admission fees the probable effect of admission fees on attendance and the estimated yield if a fee were charged either on selected days or generally.



57

QUESTION NO. 5: The present practice as regards admission fees the probable effect of admission fees on attendance, and the estimated yield if a fee were charged either on selected days or generally.

The Victoria and Albert Museum.

No admission fees are at present charged at the Museum.

The effect of admission fees on attendance may be seen by comparing the attendances for the last three years with those during the last three years of the period when admission fees were charged. Before the war the Museum was open free on three week-days (Mondays, Thursdays and Saturdays) and on Sunday afternoons; the other three week-days were called "students' days" and the terms of admission were:-

Students (in recognised institutions) - Free.

Others, 6d. per visit; or by periodical tickets issued at 2/6 per month.

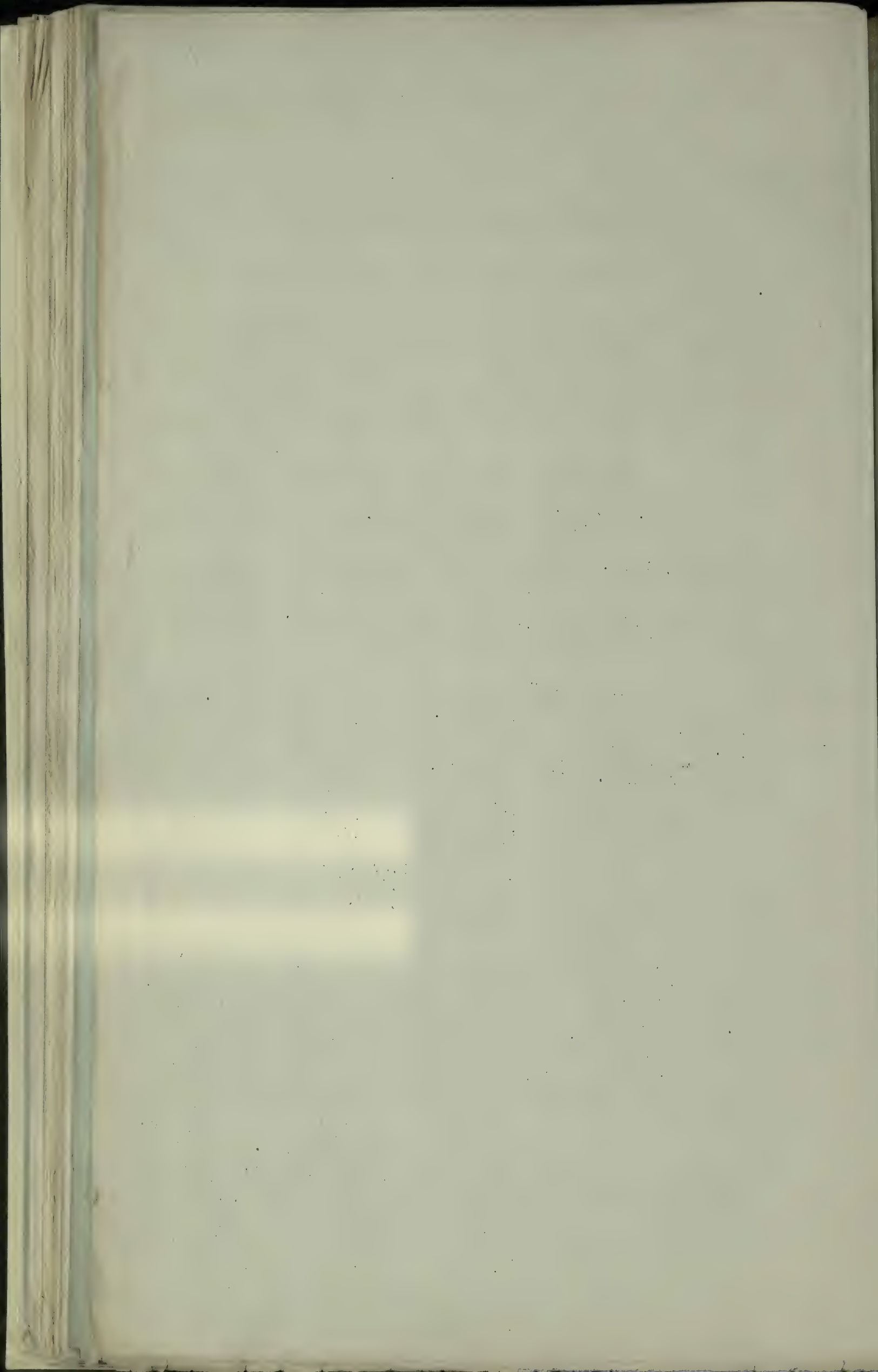
From 1st July, 1914, the Museum was open free on every day.

The annual attendances for the last three years of the pre-war system (1911-13) compare thus with those of the three years most recently completed (1924-26).

Calendar Year.	Attendances.			Admission
	Free days. (Mondays, Thursdays Saturdays and Sunday afternoons).	Students' days. (Tuesdays, Wednesdays and Fridays).	Total	Fees.
				£
1911	696,804	55,766	752,570	940
1912	673,729	56,412	730,141	999
1913	639,581	52,845	692,426	927
1924	862,769	455,280	1,318,049)	Nil.
1925	776,752	413,955	1,190,707)	
1926	720,499	382,819	1,103,318)	

From these figures it will be seen that the rise in the annual attendance figures is mainly due to the very large increase in attendances on the former students' days. It would therefore appear that the re-imposition of an admission fee of 6d. would have a serious effect on attendance, and that the total yield would be small. Looked at from the economic point of view, that is, the cost of the Museum per person visiting it, the policy would be a costly one.

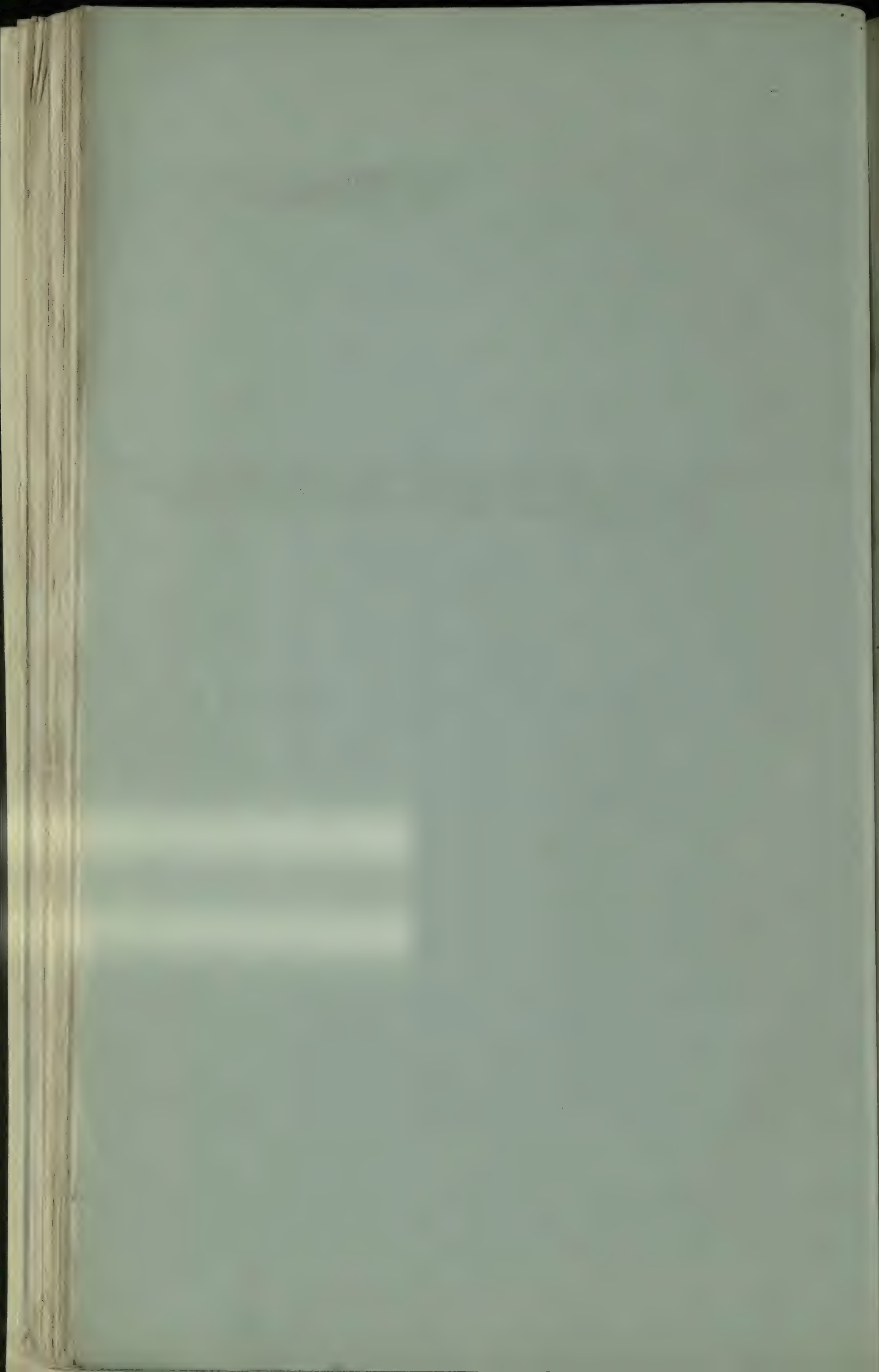
The effect of the imposition of a small general fee, such as a penny every day, except, say, Saturday afternoons and Sundays, is more difficult to estimate. It would certainly not deter the intending serious visitor, but it would keep out most children and a large number of casual visitors - a group deserving of consideration, since enlightenment often comes to people when they are not particularly in search of it. Allowing for a reduction in numbers for a free Saturday and Sunday, and for free admission to students it may be doubted if such a fee would bring in more than about £2,000 or £2,500, at the outside. But this can only be a rough guess.



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THE VICTORIA AND ALBERT
AND SCIENCE MUSEUMS.

QUESTION NO. 6: The present system of administration in
relation to the recruitment of scientific and technical
staff and their training for the higher posts in the
Administration.



QUESTION No.6. The present system of administration in relation to the recruitment of scientific and technical staff and their training for the higher posts in the Administration.

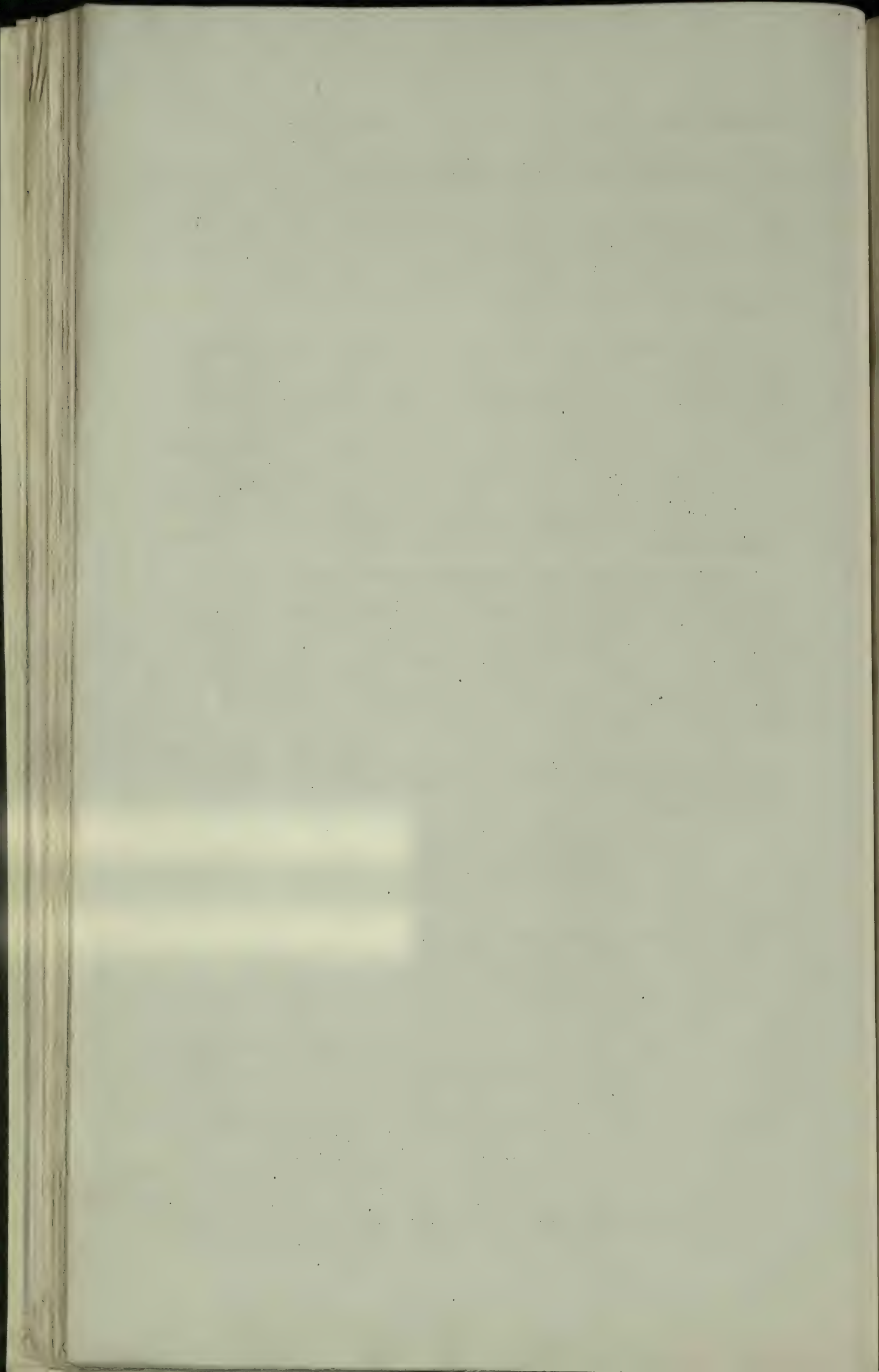
(1) At both the Victoria and Albert Museum and the Science Museum vacancies amongst the higher technical staff (i.e., Keepers, Deputy Keepers, Assistant Keepers and Assistants) are normally filled by recruitment from outside the Museums to the grade of Assistant. Recruitment is by competitive selection and posts are open to both men and women.

(2) Vacancies in the grade of Assistant are usually advertised and the applications are considered in the first instance by the Director of the Museum with the assistance of the Keeper of the Department of the Museum in which the vacancy is to be filled. A short list of candidates for interview is submitted through the Director of Establishments of the Board of Education to the Civil Service Commissioners for the approval of the Commissioners who in consultation with the Board of Education nominate a Selection Board, presided over, when practicable, by the Chief Civil Service Commissioner and usually composed of the Director of the Museum, the Director of Establishments and one other member.

(3) Applicants for appointment are supplied with copies of the Regulations governing the competitive selection of candidates. These regulations, copies of which are attached, set forth in detail the conditions governing age limits for admission, general qualifications, method of selection, and rules governing probation, superannuation, hours of attendance, vacation etc., together with a statement of the numbers, grades and salary scales of the higher technical establishment of the Museum.

(4) The methods of recruitment to the Assistant Grade in the Victoria and Albert Museum and Science Museum are generally similar, but the following points of difference may be noted:-

- (i) The Scales of salaries at the Victoria and Albert Museum are higher than those at the Science Museum as may be seen in the attached copies of the Regulations.
- (ii) The age limits for admission to the Victoria and Albert Museum are normally 22 to 26, and at the Science Museum 22 to 30, with extensions to cover, wholly or partially, service in H.M. Forces, the Royal Irish Constabulary and the Civil Service.
- (iii) Candidates for admission to the Victoria and Albert Museum are expected to have a very high level of education, but they are not necessarily required to have specialised before admission in any branch of expert knowledge required for the work of the Museum. Candidates for the Science Museum, are required to have done a certain amount of post-graduate work, preferably on scientific and technical subjects specially bearing upon the work of the Museum. The higher age limit for admission to the Science Museum enables candidates to have undertaken post-graduate scientific work before admission.



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(5) Assistants after appointment may proceed in due course by promotion to the higher grades of Assistant Keeper, Deputy Keeper and Keeper.

(6) The functions of the higher technical staff at the Victoria and Albert Museum and Science Museum are as follows:-

Officers may be employed in any Department of the Museum, although in practice they become experts in a particular Department and specialise in it.

The Victoria and Albert Museum is divided into the following Departments:

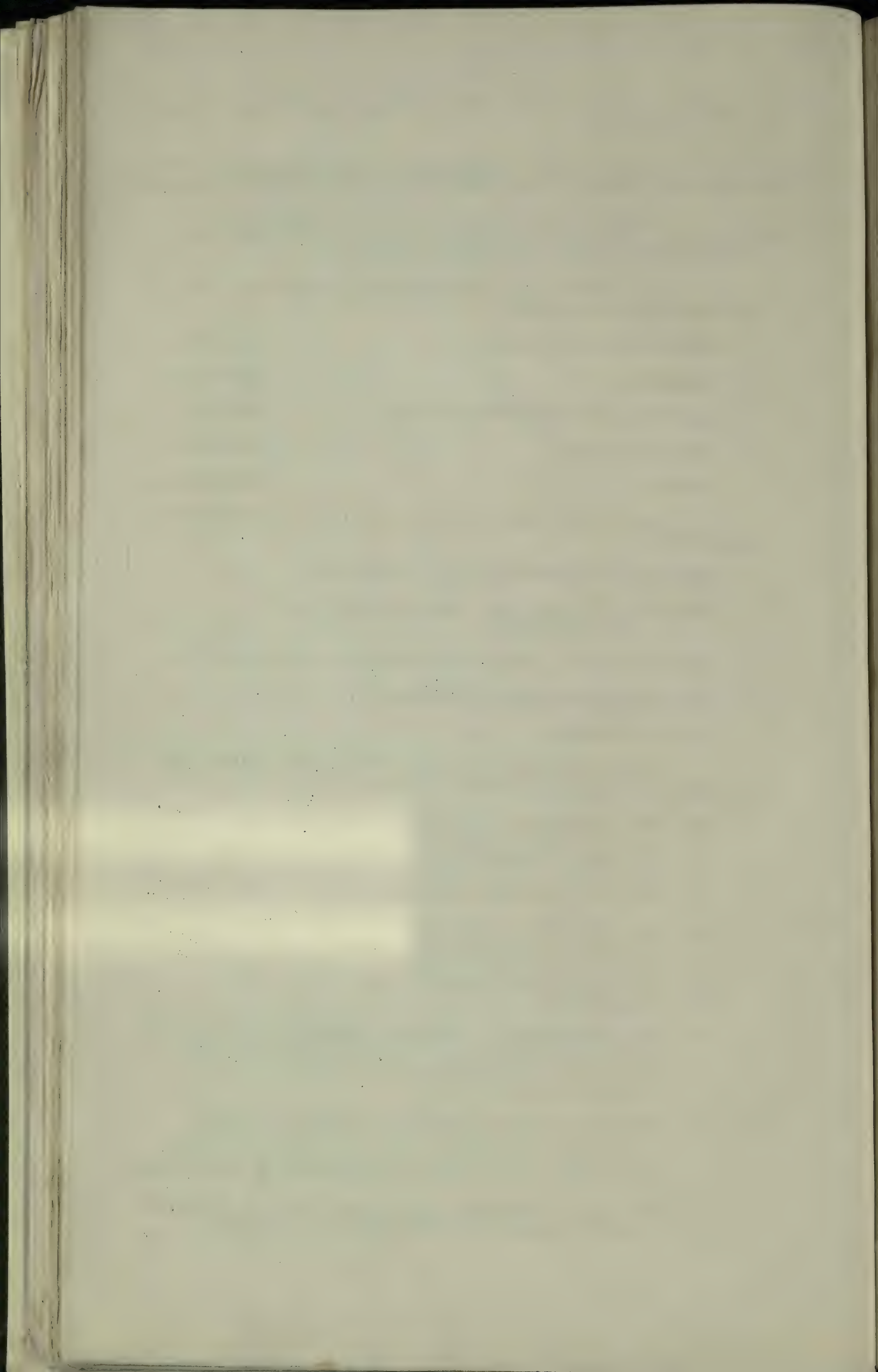
Architecture and Sculpture.	Metalwork.
Ceramics.	Paintings.
Engraving, Illustration & Design.	Textiles.
Indian Section.	Woodwork.
Library.	Circulation.

The Science Museum is divided into the following Departments:

Industrial Engineering and Manufactures.
Mechanical Engineering, Land Transport and Construction.
Water Transport, Marine Engineering and Aeronautics.
Science and Scientific Instruments.
Science Library.

At the Victoria and Albert Museum the duties of each higher technical officer include:-

- (a) The arrangement of the Sections allocated to him and the preparation of descriptive labels, register entries and catalogues. In this he has the assistance of Technicians, and Museum Attendants, i.e. of the lower technical staff of the Museum.
- (b) The critical study of the objects in his department in order to make himself generally familiar with their historical development; specialisation in some particular branch or branches of his department.
- (c) The inspection of objects submitted for purchase or for acceptance as gifts or loans; the study of prices and conditions prevailing in the trade in objects of fine art.
- (d) The acquiring of a general knowledge of the principal art objects in the country, and the promoting of friendly relations with collectors and others likely to be benefactors to the Museum.
- (e) To supply enquirers with such expert or technical information as is available in the Museum.



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At the Science Museum the duties of each higher technical officer include:-

Routine Work.

- (a) The charge of a portion of the Collections.
- (b) The arrangement of the Sections allocated to him and the preparation of descriptive labels and catalogues. In this he has the assistance of ~~Technicians~~, Technical Assistants and Museum Attendants, i.e. of the lower technical staff of the Museum.

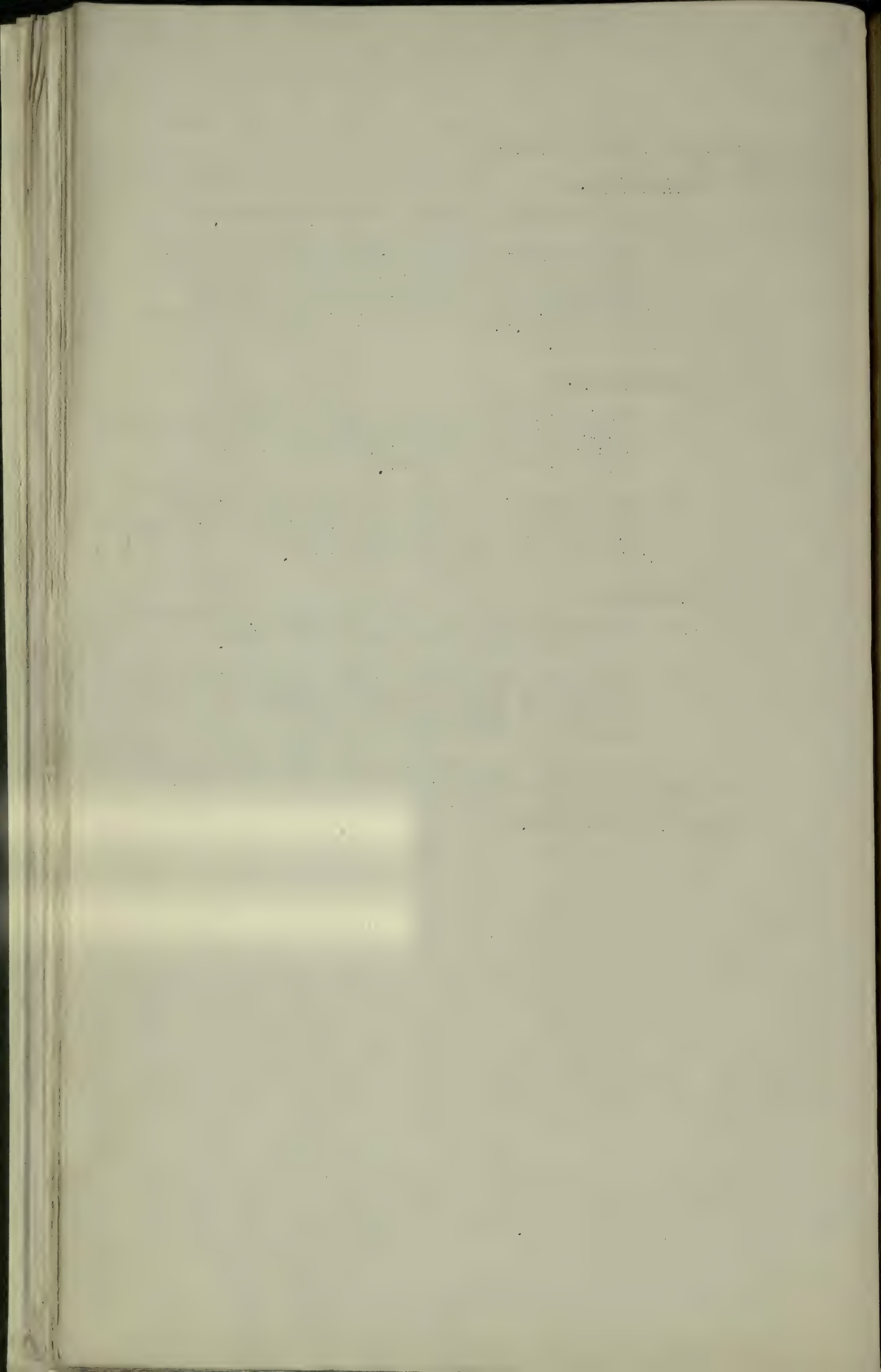
Investigation.

- (c) The critical examination of instruments or mechanism of various types and from various sources in order to study their historical interest and the trend of their development.
- (d) While keeping in touch with the general progress in the branch of knowledge which his collections represent, to gain a special and expert knowledge of at least some part or parts of them.

Information.

- (e) To supply enquirers with such expert or technical information as is available in the Museum.
- (f) To discuss with advisory experts and specialists the special features of new advances in knowledge of the arts and in science and technology which should be represented.

Assistants in both Museums become fitted by their training in the Department in which they have specialised for the more responsible posts of Deputy Keepers and Keepers of Departments.



REGULATIONS FOR THE COMPETITIVE SELECTION OF
ASSISTANTS IN THE VICTORIA & ALBERT MUSEUM,
BOARD OF EDUCATION.

N.B.—*Competitions under these Regulations are open both to men and women. Competitions do not take place at fixed intervals, but are held as occasion arises on the occurrence of vacancies. The Regulations are liable to alteration from time to time.*

1. Candidates must have attained the age of 22 and shall as a rule not exceed the age of 26 on the 1st April of the year in which the competition is held. In exceptional cases the Board will be prepared to consider the appointment of persons above the age of 26. In reckoning age for competition the following allowances will be made, viz. :—

(a) Candidates who have served or who are serving in the Army, Navy or Air Force may deduct from their actual age any time during which they have so served.

(b) Candidates who have served for two full consecutive years in the Royal Irish Constabulary may deduct from their actual age any time not exceeding five years which they may have spent in such service.

(c) Candidates who have served in any established civil situation to which they were admitted with the Certificate of the Civil Service Commissioners may deduct from their actual age any time not exceeding two years which they may have spent in such service.

2. Candidates must be natural-born British subjects and born of a father also a natural-born British subject, provided that exception may be made in the case of candidates serving in a civil situation to which they were admitted with the certificate of the Civil Service Commissioners, and provided that exception may be made as regards the father in the case of candidates who have served in His Majesty's Armed Forces during the Great War between the 4th August, 1914 and the 11th November, 1918.

3. Until further order, special consideration will be given to candidates who have served in His Majesty's Forces during the War.

No person will be eligible who obtained from any tribunal established under the Military Service Acts, 1916 to 1918, exemption from service in His Majesty's Forces under those Acts on the ground of a conscientious objection to the undertaking of military service, or, although not so exempted, declined to comply with obligations imposed upon him by those Acts.

4. Persons holding situations in the Civil Service must obtain the permission of the authorities of their Department to apply for appointment.

No person actually serving in the Army, Navy or Air Force, will be eligible for consideration unless he produces, when called upon to do so, the permission of his Commanding Officer to apply for appointment, dated before his appearance before the Selection Board, and given in accordance with such orders as may from time to time be issued.

Persons upon whose training for the occupation of teacher public money has been spent cannot be appointed until the consent of the appropriate education authority has been notified to the Civil Service Commissioners.

5. The Board of Education will take such steps as they think most appropriate to make known the existence of any vacancy or vacancies which they desire to fill on any one occasion, and the Civil Service Commissioners will satisfy themselves that the steps taken have been such as to secure all desirable publicity.

6. Application shall be addressed in the first instance to the Director of the Victoria & Albert Museum and shall be made on the appropriate form. The Director will examine the candidates' credentials, and after a personal interview will submit the names of such candidates as appear to have the requisite qualifications for any of the existing or prospective vacancies to the Board of Education for approval of their candidature. Candidates thus approved shall be submitted to the Civil Service Commissioners, who, if dissatisfied with the number or quality of candidates for any vacancy may require further search to be made for qualified candidates.

7. Candidates must satisfy the Civil Service Commissioners that they have received such systematic education, general or technical, or general and technical together, as in their opinion fits them for the post. In general, candidates should possess a university degree or other equivalent qualifications. The Commissioners may submit any or all of the candidates to a qualifying examination to test such education, or any part of it.

8. Candidates must satisfy the Civil Service Commissioners as to their health and character. Female candidates must be unmarried or widows, and will be required to resign their appointments on marriage.

Until further order, and other things being equal, preference will be given by the Selection Board to candidates who are debarred from active employment by a physical impairment due to the War and not of a nature to interfere with the effective discharge of his duties as a Museum Officer.

9. Candidates who are recommended by the Board of Education and are accepted by the Civil Service Commissioners as possessing the requisite qualifications will be summoned to an interview before a Selection Board, who will recommend for the vacancies existing those candidates who appear to them to possess the highest qualifications, and their decision will be final. The Selection Board shall be nominated by the Commissioners in consultation with the Board of Education, who shall be represented on the Selection Board, and, when practicable, one of the Commissioners shall be the Chairman. The Selection Board will take into consideration the candidate's record of experience and education, any recommendations that they may receive from persons named by candidates as having direct knowledge of their work in the past, and the personal qualities of the candidate as shown at this interview; and on their estimation of all the above evidence they will frame their decision.

10. Any attempt on the part of candidates to enlist support for their applications through Members of Parliament or other influential persons, will disqualify them for appointment. The Selection Board will disregard spontaneous recommendations from persons who are not personally acquainted with the candidate's work, whether at school, at the university, in the Forces, or otherwise.

11. If a qualifying examination is held, each candidate subjected thereto will be required to pay a fee of £3. A Selected Candidate will be required to pay a fee of £8 towards which the fee paid at the qualifying examination (if any) will count, before the issue of the certificate of qualification for appointment.

CIVIL SERVICE COMMISSION,

21st May, 1926.

NOTICE.

The following particulars are given for the information of candidates :—

1. The Departments of the Museum are :—

Architecture and Sculpture.	Metalwork.
Ceramics.	Paintings.
Engraving, Illustration and Design.	Textiles.
Indian Section.	Woodwork.
Library.	Circulation.

2. An Officer appointed to the Museum under these Regulations may be employed at the discretion of the Board of Education in any department or branch of the Museum, or in the Bethnal Green Museum, which is also under their control.

3. A candidate who has been selected for appointment, and who is still in the last year of residence at a university, will be allowed to continue his residence there for the purpose of qualifying for a Degree before taking up duty at the Museum.

4. **Probation.**—Appointments are probationary, and are submitted for confirmation at the end of the first and second years of service.

5. **Superannuation.**—Holders of the above-mentioned situations being established Civil Servants, their retirement and superannuation are subject to the provisions of the Superannuation Acts and of any Order in Council applicable to the Civil Service. Retirement may be required at 60 years of age, and is compulsory at 65.

6. **Hours of Attendance.**—Officers of the Museum are required to attend not less than 7 hours a day. They are, further, called upon to undertake evening duty when required without pecuniary allowance.

7. **Vacation.**—In addition to the usual public holidays (or days in lieu thereof), not exceeding 36 week-days annually during the first 10 years of service and 48 week-days thereafter.

8. The Higher Technical Establishment of the Museum at present consists of :—

5 Keepers with a salary of £1,000 per annum.

5 Deputy Keepers with a salary of £900 per annum.

24 { Assistant Keepers with a salary of £475—£25—£800 per annum.
 { Assistants with a salary of £250—£20—£290—£25—£440 subject to the
 provisos :—

(a) that an Assistant entering between the ages of 25 and 26 will receive an initial salary of £250, and may advance by annual increments of £20 during his two years of probation, to £290 and thence by increments of £25 to £440 ;

(b) that an Assistant entering below the age of 25 will receive an initial salary less by £20 in respect of each year, or part of a year, by which his age is less than 25. The first increment in such cases may be given on the birthday next following the date of appointment, and may continue annually thereafter at £20 until the £290 point is reached.

Whenever an Assistant reaches the £440 point in the scale, a promotion to the £475 point may be made, but not necessarily of the officer who has reached his maximum. In such cases the officer who has been passed over would of course be eligible for consideration on the next occasion when the £440 point was reached.

The salaries for women who may occupy posts on the Higher Technical Establishment of the Museum will be :—

Keepers £850 per annum.

Deputy Keepers £750 per annum.

Assistant Keepers £410—£20—£650 per annum.

Assistants £230—£20—£390, subject to the provisos :—

(a) that an Assistant entering between the ages of 25 and 26 will receive an initial salary of £230 ;

(b) that an Assistant entering below the age of 25 will receive an initial salary of £190 if under 23 and £210 if aged 23 or more, but under 25 ;

(c) that increments (£20) in the cases falling under (b) may be given on the 23rd and 25th birthdays.

The salary scales given above carry bonus at the rate applicable to the Civil Service generally and varying with the cost of living. At the present time (April, 1926) the bonus added (*e.g.*) to £250 is £127.

NOTIFICATION.

The Civil Service Commissioners have been requested by the Lords Commissioners of His Majesty's Treasury to notify that persons already holding situations in the Civil Service will, if successful in obtaining appointment on the result of this examination, be required to enter their new situations at the minimum of the scale of salary authorised for the situation to which this examination relates, and will not be permitted to carry with them the salary drawn by them in their previous situations.

REGULATIONS FOR THE COMPETITIVE SELECTION OF ASSISTANTS IN THE SCIENCE MUSEUM, BOARD OF EDUCATION.

N.B.—*Competitions under these Regulations are open both to men and women. Competitions do not take place at fixed intervals, but are held as occasion arises on the occurrence of vacancies. The Regulations are liable to alteration from time to time.*

1. Candidates must have attained the age of 22 and shall as a rule not exceed the age of 30 on the 1st April of the year in which the competition is held. In exceptional cases the Board will be prepared to consider the appointment of persons above the age of 30. In reckoning age for competition the following allowances will be made, viz. :—

(a) Candidates who have served or who are serving in the Army, Navy or Air Force may deduct from their actual age any time during which they have so served.

(b) Candidates who have served for two full consecutive years in the Royal Irish Constabulary may deduct from their actual age any time not exceeding five years which they may have spent in such service.

(c) Candidates who have served in any established civil situation to which they were admitted with the Certificate of the Civil Service Commissioners may deduct from their actual age any time not exceeding two years which they may have spent in such service.

2. Candidates must be natural-born British subjects and born of a father also a natural-born British subject, provided that exception may be made in the case of candidates serving in a civil situation to which they were admitted with the certificate of the Civil Service Commissioners, and provided that exception may be made as regards the father in the case of candidates who have served in His Majesty's Armed Forces during the Great War between the 4th August, 1914 and the 11th November, 1918.

3. Until further order, special consideration will be given to candidates who have served in His Majesty's Forces during the War.

No person will be eligible who obtained from any tribunal established under the Military Service Acts, 1916 to 1918, exemption from service in His Majesty's Forces under those Acts on the ground of a conscientious objection to the undertaking of military service, or, although not so exempted, declined to comply with obligations imposed upon him by those Acts.

4. Persons holding situations in the Civil Service must obtain the permission of the authorities of their Department to apply for appointment.

No person actually serving in the Army, Navy or Air Force, will be eligible for consideration unless he produces, when called upon to do so, the permission of his Commanding Officer to apply for appointment, dated before his appearance before the Selection Board, and given in accordance with such orders as may from time to time be issued.

Persons upon whose training for the occupation of teacher public money has been spent cannot be appointed until the consent of the appropriate education authority has been notified to the Civil Service Commissioners.

5. The Board of Education will take such steps as they think most appropriate to make known the existence of any vacancy or vacancies which they desire to fill on any one occasion, and the Civil Service Commissioners will satisfy themselves that the steps taken have been such as to secure all desirable publicity.

6. Application shall be addressed in the first instance to the Director of the Science Museum and shall be made on the appropriate form. The Director will examine the candidates' credentials, and after a personal interview will submit the names of such candidates as appear to have the requisite qualifications for any of the existing or prospective vacancies to the Board of Education for approval of their candidature. Candidates thus approved shall be submitted to the Civil Service Commissioners, who, if dissatisfied with the number or quality of candidates for any vacancy may require further search to be made for qualified candidates.

7. Candidates must satisfy the Civil Service Commissioners that they have received such systematic education, general or technical, or general and technical together, as in their opinion fits them for the post. In general, candidates should possess a university degree or other equivalent qualifications, and should have a post-graduate experience. The Commissioners may submit any or all of the candidates to a qualifying examination to test such education, or any part of it.

8. Candidates must satisfy the Civil Service Commissioners as to their health and character. Female candidates must be unmarried or widows, and will be required to resign their appointments on marriage.

Until further order, and other things being equal, preference will be given by the Selection Board to candidates who are debarred from active employment by a physical impairment due to the War and not of a nature to interfere with the effective discharge of his duties as a Museum Officer.

9. Candidates who are recommended by the Board of Education and are accepted by the Civil Service Commissioners as possessing the requisite qualifications will be summoned to an interview before a Selection Board, who will recommend for the vacancies existing those candidates who appear to them to possess the highest qualifications, and their decision will be final. The Selection Board shall be nominated by the Commissioners in consultation with the Board of Education, who shall be represented on the Selection Board, and, when practicable, one of the Commissioners shall be the Chairman. The Selection Board will take into consideration the candidate's record of experience and education, any recommendations that they may receive from persons named by candidates as having direct knowledge of their work in the past, and the personal qualities of the candidate as shown at this interview; and on their estimation of all the above evidence they will frame their decisions.

10. Any attempt on the part of candidates to enlist support for their applications through Members of Parliament or other influential persons, will disqualify them for appointment. The Selection Board will disregard spontaneous recommendations from persons who are not personally acquainted with the candidate's work, whether at school, at the university, in the Forces, or otherwise.

11. If a qualifying examination is held, each candidate subjected thereto will be required to pay a fee of £3. A Selected Candidate will be required to pay a fee of £8 towards which the fee paid at the qualifying examination (if any) will count, before the issue of the certificate of qualification for appointment.

CIVIL SERVICE COMMISSION,

28th May, 1926.

NOTICE.

The following particulars are given for the information of candidates :—

1. The Departments of the Museum are :—
Industrial Engineering and Manufactures.
Mechanical Engineering, Land Transport and Construction.
Water Transport, Marine Engineering and Aeronautics.
Science and Scientific Instruments.
Science Library.
2. An Officer appointed to the Museum under these Regulations may be employed at the discretion of the Board of Education in any department or branch of the Museum.
3. **Probation.**—Appointments are probationary, and are submitted for confirmation at the end of the first and second years of service.
4. **Superannuation.**—Holders of the above-mentioned situations being established Civil Servants, their retirement and superannuation are subject to the provisions of the Superannuation Acts and of any Order in Council applicable to the Civil Service. Retirement may be required at 60 years of age, and is compulsory at 65.
5. **Hours of Attendance.**—Officers of the Museum are required to attend not less than 7 hours a day. They are, further, called upon to undertake evening duty when required without pecuniary allowance.
6. **Vacation.**—In addition to the usual public holidays (or days in lieu thereof), not exceeding 36 week-days annually during the first 10 years of service and 48 week-days thereafter.
7. The Higher Technical Establishment of the Museum at present consists of :—
2 Keepers with a salary of £750—£25—£900 per annum.
3 Deputy Keepers with a salary of £600—£25—£700 per annum.
Assistant Keepers with a salary of £400—£25—£600 per annum.
12 { Assistants with a salary of £250—£20—£400 per annum, subject to the proviso that :—
Assistants appointed at an age of less than 25 years receive £200 per annum. On attaining the age of 25 the salary may be increased to £250.

Whenever an Assistant reaches the £400 point in the scale, a promotion to the Assistant Keeper Grade may be made, but not necessarily of the officer who has reached his maximum. In such cases the officer who has been passed over would of course be eligible for consideration on the next occasion when the £400 point was reached.

The salaries for women who may occupy posts on the Higher Technical Establishment of the Museum will be :—

- Keepers £600—£25—£750 per annum.
Deputy Keepers £475—£20—£550 per annum.
Assistant Keepers £355—£20—£475 per annum.
Assistants £230—£20—£340, subject to the proviso that :—

Assistants appointed at an age of less than 25 years receive £200 per annum. On attaining the age of 25 the salary may be increased to £230.

The salary scales given above carry bonus at the rate applicable to the Civil Service generally and varying with the cost of living. At the present time (April, 1926) the bonus added (*e.g.*) to £250 is £127.

8. Museum Officers are expected to acquire a general knowledge of the Museum and the Collections, and to keep themselves as much as possible in touch with recent advances in the branches of scientific and technical knowledge which are represented by the objects in the Section or Sections which are in their charge ; they should also acquire an expert knowledge of some parts of these. It will be their duty to develop as effectively and instructively as possible the portion of the Collections in their charge so as to show the relation of Science to Technology, and the stages in development of the branches of Technology, which they illustrate. So far as the work of the Museum admits, individual research on these will be facilitated.

NOTIFICATION.

The Civil Service Commissioners have been requested by the Lords Commissioners of His Majesty's Treasury to notify that persons already holding situations in the Civil Service will, if successful in obtaining appointment on the result of this examination, be required to enter their new situations at the minimum of the scale of salary authorised for the situation to which this examination relates, and will not be permitted to carry with them the salary drawn by them in their previous situations.

THE VICTORIA AND ALBERT MUSEUM.

QUESTION NO. 7: The existing accommodation, present
arrangement of specimens and allocation of space.

The Students' Room for housing of Catalogues and Reference Library and for the use of visitors and students is much too small. The number of visitors to this Department has grown steadily from 3,092 in 1910 to 7,089 in 1926, and the number of issues (single drawings or prints, but usually a box or portfolio) from 6,737 in 1910 to 14,179 in 1926.

Library.

The present accommodation is adequate but the collection grows at the rate of 2,500 volumes a year, and further storage room will one day be necessary.

Metalwork.

Oriental Metalwork) The galleries devoted
Pewter.) to these two sections
) are unsatisfactory in
) construction and are
) seriously crowded;
) there is no room for
) further expansion.

Textiles.

Generally there is insufficient wall space in the Department, especially for large objects like tapestries and carpets. There is also insufficient space for the convenient storage of a reference collection of objects of secondary importance.

Woodwork.

English Furniture (the accommodation in this section is barely adequate for present needs and owing to the bulk of most of the objects, would be quite inadequate for a fully representative collection such as the Museum ought to be able to exhibit).

Indian Section. The Indian collections are housed in a separate building rented from the Commissioners for the Exhibition of 1851. This building is not very suitable, but the actual space available is fairly adequate for present needs.

Circulation Department.

This Department needs a considerable amount of space for the temporary accommodation of the large number of exhibition cases which are continually in circulation between this Museum and the provincial museums, schools of art, etc. These cases must be displayed in such a way that a selection may from time to time be made by representatives of the museums and schools concerned, and there must be enough space to move the cases in and out. The space available for such purposes is quite inadequate, and for the proper carrying on of the activities of the Circulation Department the provision of further accommodation is very necessary.

Present Arrangement of Specimens.

Except in so far as contravened by the conditions attaching to various bequests (see answer to Question 2) the specimens are arranged by materials and in chronological

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sequence. Plans are attached showing the distribution of _____ the available space among the various Departments of the Museum. The main portions of the Exhibition Galleries not occupied by the departmental collections are :-

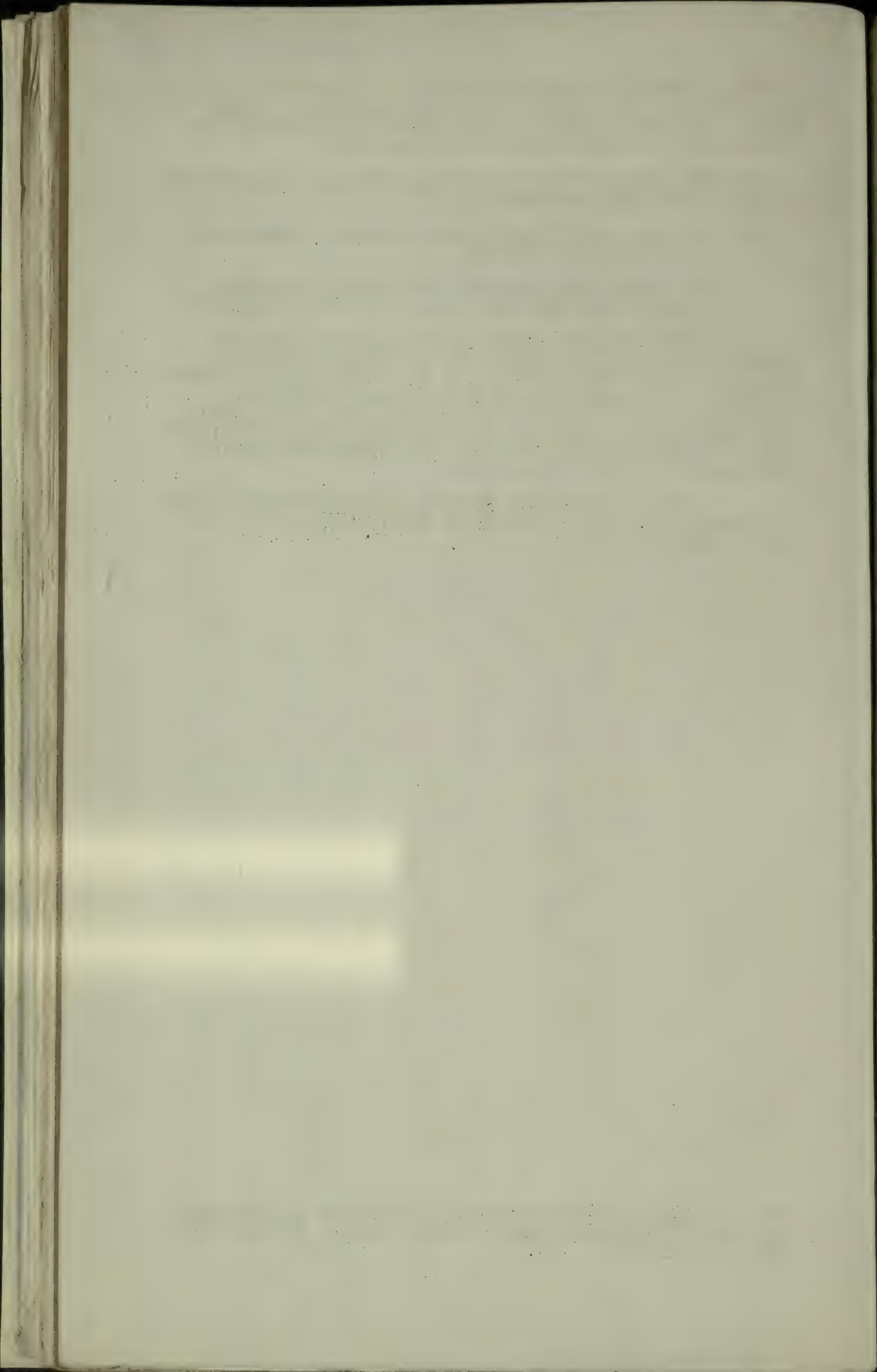
1. The Central Court (exhibition of recent acquisitions from all Departments).
2. The Loan Court (exhibition of objects temporarily loaned to the Museum).
3. The North Court (reserved for special temporary exhibitions and occasionally for other purposes).

Much could be gained if arrangements could be devised for storing subsidiary collections in immediate proximity to the main galleries so that they could be readily available to students without embarrassing the general visitor; a system which is said to work well in the newer American Museums. But the structure of the Museum Buildings makes it extraordinarily difficult to envisage any general rearrangement on these principles.

¶

Plans are attached showing (A) Distribution of the _____ Collections over the building, (B) Superficial area of the various galleries etc.

(*One set only was forwarded to the Secretary of the Royal Commission with the original of this paper. Further sets are not available).



QUESTION NO. 8: The present practice as regards
production and sale of catalogues, electrotypes and
reproductions of various kinds and the financial
arrangements in connection therewith.

QUESTION NO. 8: The present practice as regards production and sale of catalogues, electrotypes and reproductions of various kinds and the financial arrangements in connection therewith.

The Victoria and Albert Museum
Catalogues.

Method of Publication.

Formerly Catalogues were printed as Stationery Office publications, and any money received for the sale of them at the Museum was paid over to the Stationery Office. This practice was changed in 1923, and since that date any new Catalogues that may be required are published by the Museum itself, the cost being charged to the Vote and the receipts being appropriated in aid. As the whole stock of Stationery Office publications is far from having yet been exhausted, the Museum is at present selling some Catalogues on account of the Stationery Office and others on its own account.

The Catalogues and other publications of the Museum are sold at a single Catalogue Stall situated near the main entrance to the Museum, the use of the Catalogue Stall at the side entrance having been discontinued some years ago for reasons of economy at considerable inconvenience to the public. They are also sold by the Stationery Office at its various branches.

The publications of the Museum undoubtedly suffer from a lack of publicity. The Stationery Office sometimes includes a few of the Museum's publications in its advertisements, but this only happens occasionally.

Prices.

The price of each Catalogue is fixed at such a figure that the sale of the whole edition (including copies sold at a discount to the trade, but excluding the copies distributed free to the Press, to Departments of the Museum and to other Museums) would cover the cost of preparation and printing, including the cost of blocks, but not the cost of photographs. Until recently no attempt was made to include the wages of the saleswomen in this computation, but an approximate charge on this account is now made.

All sales made to the Stationery Office are subject to 33.1/3% discount.

Postcards.

Formerly postcards belonging to trading firms were sold on commission inside the Museum, but from the year 1922 the Museum Authorities began to sell on their own account.

The prices are 1d. (plain) and 2d. (coloured) and the plain cards show the greater margin of profit.

The initial stock varies from 1,000 to 5,000. Some cards sell more quickly than others, but it is considered that there are none of which the stock will not be exhausted in reasonable time. Some have had already to be reprinted.

Photographs.

Besides the Illustrated Catalogues and the postcards there is also a considerable sale of photographs of Museum objects. The photographs are kept in guard-books which are displayed for inspection by the public and copies are not made for stock, but to order as required, and are charged in accordance with a price list. The prices are fixed at figures which are believed in every case to cover the cost and show some profit, and the tariff is revised from time to time. It is believed that no other Museum (other than Picture-galleries) offers such facilities for the sale of photographs to the general public and these are much appreciated.

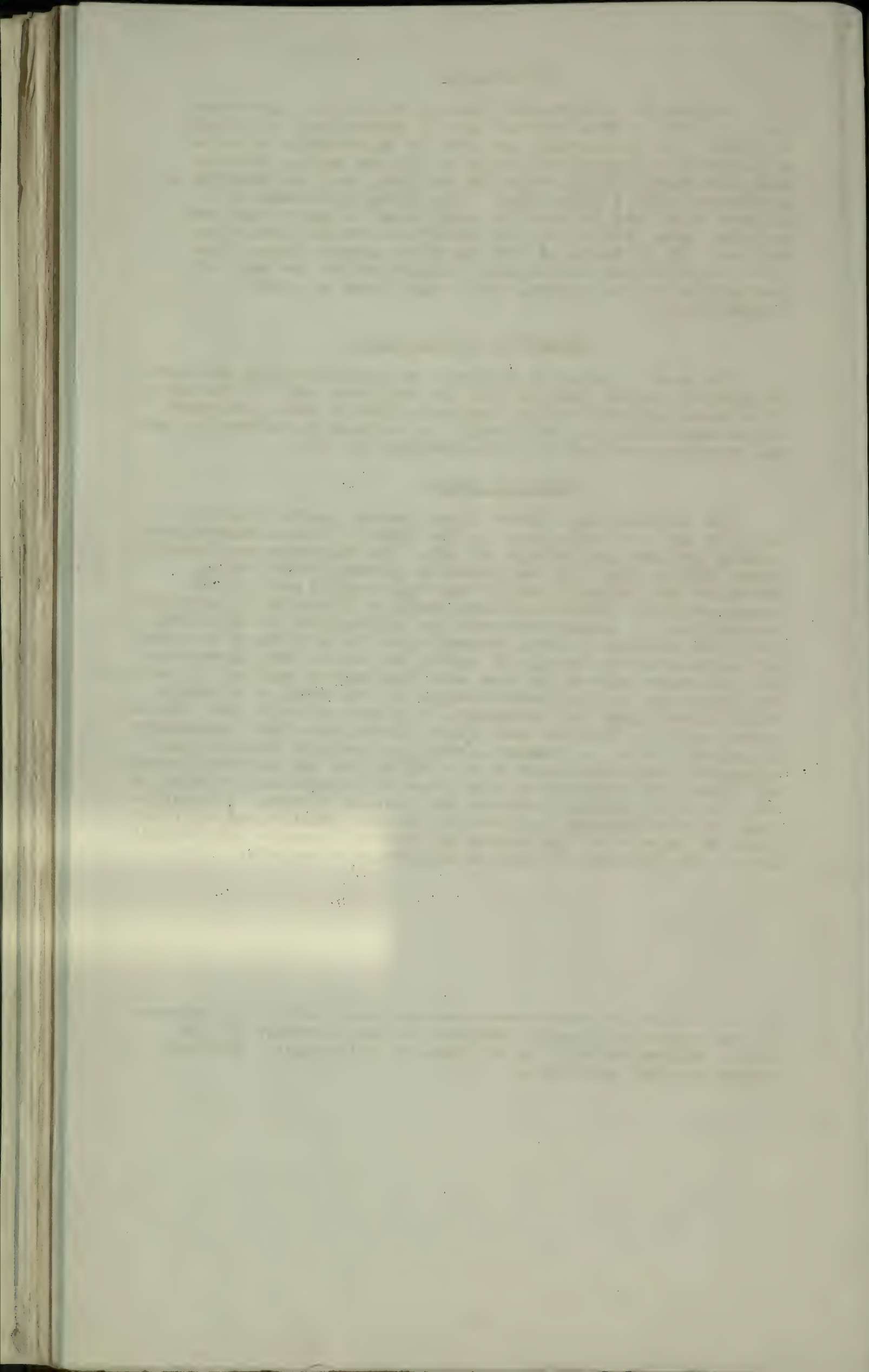
Financial Arrangements.

The cash expended in the year on catalogues and postcards is charged against Subhead H.2. in the Vote, and the receipts from sales are credited to Appropriations in Aid. The cost of the materials for photography is included in Subhead 4, and the receipts credited to Appropriations in Aid.

Sales of Casts.

The Victoria and Albert Museum makes plaster casts of works of art and sells them to the public. Its customers are chiefly artists and Schools of Art. The business was formerly (from 1837 to 1921) in the hands of private proprietors, Brucciani and Company, and it was only handed over to the Museum when the proprietors had found it financially impossible to continue. A benefactor paid the outstanding liabilities; the Royal Academy of Arts pressed upon the Government the need of maintaining the supply of casts, and after some discussion the Government agreed to take over the concern subject to certain conditions as to its discontinuance in the event of a charge being thrown upon the Exchequer. The company went into liquidation, and the Victoria and Albert Museum came into possession in August, 1921. A Trading Account is prepared annually and a Balance Sheet submitted to the Controller and Auditor General and these are presented to the House of Commons and printed in the volume of Trading Accounts and Balance Sheets. A description of the business is prefixed to the Accounts and will be found at page 96 of the volume of Trading Accounts and Balance Sheets for 1925-26, of which 2 copies* are attached.

[* Two copies only were forwarded to the Secretary of the Royal Commission with the original of this paper. Further copies are not available.]



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THE VICTORIA AND ALBERT MUSEUM.

QUESTION NO. 9: The present practice as regards research
in general (including facilities for students) for
Government Departments or other bodies.

QUESTION No.9. The present practice as regards research in general (including facilities for students) for Government Departments or other bodies.

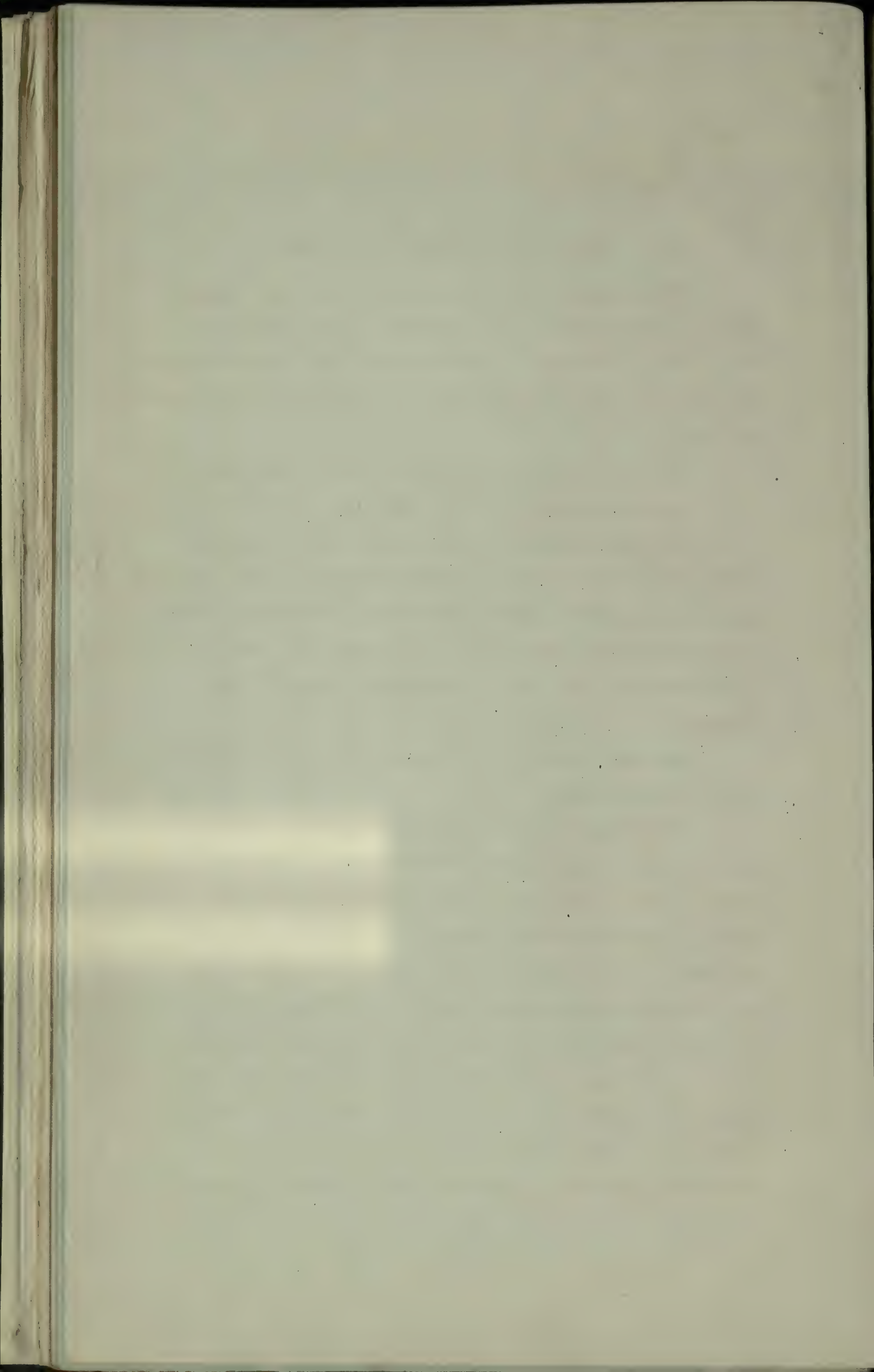
The Victoria and Albert Museum.

The Museum is made available to research students by means of the Library and Students' Rooms attached to the various Departments. Books must be read in the Library itself; they are not lent, except for use in the Departmental offices.

Permission is freely given to sketch and make notes on the objects exhibited in the galleries. Photographs of the principal objects in the Museum can be obtained without trouble or delay (a service which the public greatly appreciates, and one which is essential to research work). A large reference collection of photographs of works of art in all parts of the world is maintained as part of the Library.

Special facilities are given to students from the Royal College of Art.

Generally speaking it may be said that every facility consistent with the safety of the objects is given to anyone desiring to make researches into the history of art and design, and that wide use is made of the Museum for this purpose by educational institutions and industrial concerns all over the country. Much of the time of the Departmental officers is spent in interviews and correspondence with students of all kinds, and many foreign visitors have commented not only on the number of students working in the Museum but on the liberality with which facilities are accorded to them.



THE VICTORIA AND ALBERT MUSEUM.

ROYAL COMMISSION ON NATIONAL MUSEUMS AND GALLERIES.

VICTORIA AND ALBERT MUSEUM.

Its Relation to Industry and Associations outside the Museum.



ROYAL COMMISSION ON NATIONAL MUSEUMS AND GALLERIES.

VICTORIA AND ALBERT MUSEUM.

Its Relation to Industry and Associations outside the Museum.

In the Brief Guide to the Victoria and Albert Museum the primary object of the Museum is defined as follows: "to provide models for, and otherwise to aid the improvement of, such manufactures and crafts as are associated with decorative design; in other words, to assist craftsmen and others to study the methods, processes and taste which have governed the arts and crafts of past ages." In the fulfilment of such a function the Museum is necessarily brought into very various contact with the outside world. Its activities might be described as (1) educational; (2) consultative.

(1) EDUCATIONAL. As an educational institution the Museum provides a collection of objects to illustrate the history of applied art in all its phases. It works in close co-operation with the Royal College of Art, whose students use the Museum as a practical laboratory, where they may observe and analyse the works of past ages. The Registrar of the College, Mr. H.L. Wellington, gives the following details of the extent to which the Museum is used by students of the College.

"The inter-relation of the Museum and the Royal College of Art is a traditional relationship of more importance than may appear at first sight. One may say that the same intention lay behind the original scheme for both institutions - that of benefit to Design in the industries of the country. The Museum was to provide examples of fine designs from the past, the College to provide designers and teachers of design for the future. Although both have developed vastly in scope since their foundation, it would be difficult to conceive of them as dissociated, and it is impossible to express in any formula or schedule the immense general influence of the Museum on the

work done here - every School of the College uses it as a repertory of examples and as a constant stimulus.

The following are some instances from current practice. The School of Architecture sends its students (about 100 take the course each session) to draw and measure up doorways, mouldings, interiors and models of buildings, on four days a week for a large portion of the year. The School of Design is especially closely connected with the Museum. First-year students spend half their time in study there and till the end of their courses are encouraged to use it habitually for their own researches. The Students' Rooms of various departments are found most useful in this connection. On every day in the week students of illustration, illumination, textile designs, stained glass, metal-work, pottery and so on are at work in the Museum in large numbers, and this study is regarded as an essential factor in the formation of the standards of taste and judgment.

The Print Room is of great assistance to students of Etching and Engraving, especially in providing examples in connection with the lectures given by the Professor of the School.

Students of the Painting School use the Picture Galleries for copying and for studying methods and although students of Sculpture do not copy in material they are constantly browsing in the Sculpture Department.

The Museum Printing Press is entrusted with the production of the College Diplomas and Certificates at the end of each session. These Diplomas are in themselves excellent examples of the craft of typography, a matter of evident importance since they are issued as a species of guarantee of training in taste at the College.

The Museum Lecture Theatre is used for College Lectures and Ceremonies, while no part of the Institution is more valuable both to staff and students than the Library, which is in daily and constant use. Advice and assistance is freely given to students by Keepers and Assistant Keepers of the Museum, often at considerable trouble to themselves.

The College in its turn is of assistance to the Museum - the value of expert craft knowledge such as Professor Tristram's on Mediaeval Painting would be a good instance. The advice given by Professor Frank Short in building up the Department of Prints is another. The College workshops and studios afford opportunities to the Museum staff of getting actual contact with both craftsmen and processes. It is probable moreover that the influence of the Museum is spread most widely over the country through those who are or have been students of the College, and have become designers and teachers of Art. Folios

of studies made from Museum objects are prepared by them when at College for use in future years.

These Notes will indicate some particular phases of contact, but it may truly be said that the Museum provides a background of traditional effort and skill to the general teaching of Art throughout the College. Such association under one roof of a working Art School and a Museum is perhaps unique in the opportunities offered to both."

In addition to the Royal College of Art there are various schools not so closely affiliated with the Museum which make a similar use of the collections. Students from the Architectural Association and the Regent Street Polytechnic are given facilities to study and measure various architectural exhibits. Classes from the L.C.C. Schools of Art and the Royal School of Needlework visit the Museum regularly for object lessons. Art Classes from Secondary Schools frequently make special arrangements for educational classes and tours in the Museum. School parties are normally under the guidance of their own teachers, but in many cases the services of the official Guide-Lecturers and of Departmental Officers are called for. In the provinces various schools provide scholarships and bursaries for students, who come to London and make more or less prolonged study of design in the Museum. In a similar way important manufacturers send apprentices to London to study some particular branch of art in the Museum. Such students are offered every facility in the Departments and may receive considerable guidance from Museum Officers.

In the above instances the function of the Museum is mainly passive. It exists as a training ground for students who like to make use of its facilities. But in other ways the Museum attempts to carry out its

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educational functions more actively and to get into direct touch with those concerned with industrial art. In 1918 a distinct body, the British Institute of Industrial Art, was formed under the joint auspices of the Board of Trade and the Board of Education, with an initial grant from the Treasury. The purpose of this Institute is to bring together examples of the best types of modern craftsmanship for the education of the manufacturer and the public. Periodical Exhibitions are organised which include not only the productions of individual artists and craftsmen but also the best products of large manufacturing firms. Every year a certain number of such exhibits are purchased for a permanent collection which is accommodated in the Victoria and Albert Museum. The Museum itself provides the manufacturer and the public with examples of what has been accomplished in the past; the aim of the British Institute is to fulfil a similar function for what is being produced at the present moment. Officers of the various Departments of the Museum work in close co-operation with the Institute and assist them to select specimens both for the temporary and permanent exhibitions.

Another way in which the Museum carries out its educational work is in the organisation of special exhibitions to illustrate a particular phase of art or industry. For example, in the year 1921 a large and important Exhibition of French Textiles was organised in conjunction with the French Government, thus providing a complete historical conspectus of

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the development of an important French industry. Last year an Exhibition was organised of the art treasures belonging to the Livery Companies of the City of London. It proved to be extremely popular, and besides giving students access to historic works of art, drew large numbers of people to the Museum and impressed them in a very spectacular way with the artistic and historical aspect of these famous commercial guilds. On two occasions (1916 and 1917) the British Industries Fair was held at the Museum, and it was considered at the time that manufacturers, by being brought into the same building in which specimens of workmanship and designs of all periods and countries were exhibited, would seize the opportunity of studying these and so gain experience for the development of their business. These are examples of large Exhibitions involving considerable time and energy in their organisation, but every year smaller exhibitions organised by the Departments are held. A typical example is the Exhibition of Modern French and Russian Designs for Costume and Scenery held last year, and intended to illustrate the art work of the theatre in connection with costume and scenery. Such an Exhibition brings the Officers of the Department concerned into direct contact with the people in the outside world connected with the application of art to practical needs.

Another educational function served by the Museum is illustrated by the Museum's co-operation with the Royal Society of Arts in the administration

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of the Owen Jones Fund. Every year a considerable number of prizes are offered by this Fund for competitions in industrial design. Officers of the Museum assist in judging the entries to the competition.

Reference has already been made in the answers to the Questionnaire of the Royal Commission to the way in which the Museum carries out its functions by means of lectures and publications. The public lectures given by Museum Officers involve direct contact with the public, and the publications of the Museum are often a means, not only of spreading knowledge, but also of getting into touch with people interested in a particular subject.

Through its Department of Circulation the Museum maintains personal contact with all the more important Museums and Schools of Art in the provinces, and since these in their turn are in touch with local interests, the direct influence of the Museum spreads itself over a much wider area than might be supposed. The Officers of the Department of Circulation give special consideration to the needs of the industries and crafts of the various localities and adapt the arrangement and distribution of the collections accordingly.

(2) CONSULTATIVE. The ways in which the Officers of the Museum act in a consultative capacity are very numerous and impossible to detail. They can only be illustrated by typical examples. There exists in the outside world a number of Societies whose object it is to bridge the gap between art and
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industry, or between the art world and the world in general. Examples are -

The Art-Workers' Guild.

The Embroiderers' Guild.

The British Society of Master Glass-Painters.

The Design and Industries Association.

The Contemporary Art Society.

The Print Collectors' Club.

The Japan Society.

The Ceramic Society.

The Arts and Crafts Exhibition Society.

The Art-Teachers' Guild.

Most of the Officers of the Museum are concerned in one way or another with Societies of this kind, and give to them the benefit of their help and advice.

Departmental Officers are consulted from day to day by members of the public who visit them or write to them and ask them for advice on various questions. Here, again, it is only possible to give examples. The Guildford Town Council have a bye-law which insists that the houses in a certain street should be built in 16th century style. Certain tradesmen are compelled by the necessities of their trade to build a shopfront of tiles. They come to the Museum to consult the Departmental Officer concerned on the design and technique which should be used in order to comply with the archaeological necessities imposed upon them by the bye-law. A rich American wishes to replace the destroyed statuary at Rheims Cathedral. He comes to the Museum to consult

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the Departmental Officer concerned as to who would be the best sculptor to employ on such an important commission. These are but two recent examples of the kind of contact which Officers in the Museum maintain continuously with the outside world. Actually, thousands of similar enquiries are answered every year, both orally and by written correspondence. The wide-spread influence of the Museum and its Officers is witnessed by the fact that scarcely any work of research into the history and technique of the arts is published which does not explicitly acknowledge assistance received from the Museum.

A rarer form of consultation is concerned with the construction and organisation of new Museums in this country and abroad. Officers of the Museum are also regularly enlisted to give advice in connection with the preservation of works of art in churches and other public buildings, and for this purpose we work in close touch with the Central Advisory Council of the Church of England and with the Chief Inspector of Ancient Monuments.

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